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THE INTERNATIONAL DESIGN AUTHORITY

DECEMBER 2015

THE ART ISSUE

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TODAY'S TOP
COLLECTORS

8

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GIFT GUIDE



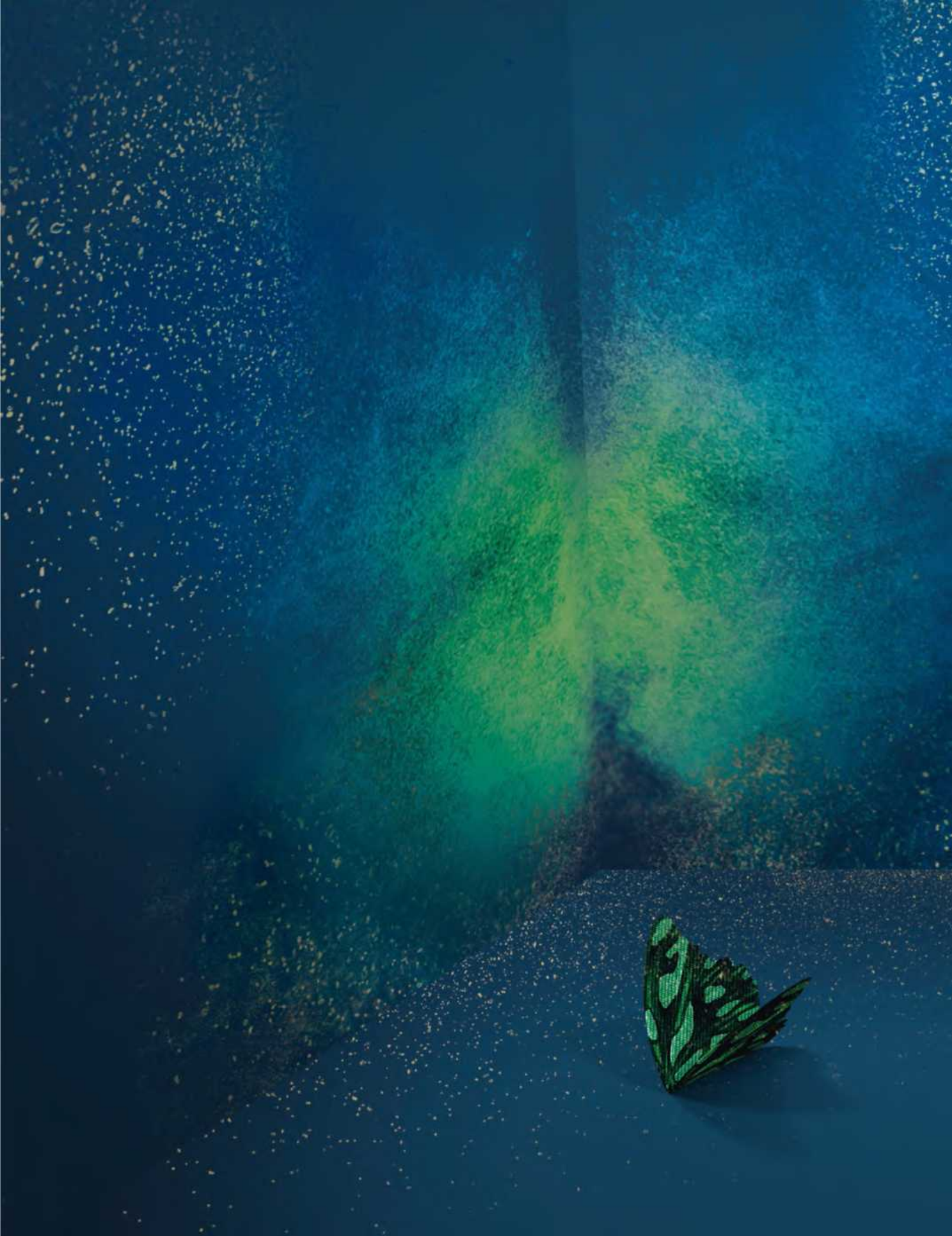


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Cover: A living area in the penthouse of New York City's 1896 American Thread Co. building. "Shake Shack," page 122. Photography by Douglas Friedman; produced by Carlos Mota.

DOUGLAS FRIEDMAN



Above: Pierre Jeanneret chairs face off before a Robert Therrien painting at the Los Angeles home of art dealer Maggie Kayne.

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Clockwise from top left: Courtyard House, gallerist Adrian Sassoon's country place in Devon, England. Painter David Salle's Long Island studio. Collector Inga Rubenstein at home in Manhattan. The view from the master bedroom at art patron Chara Schreyer's L.A. residence. **Below:** The new M-P Safari Edition digital camera by Leica.



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Produced by Parker Bowie Larson

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CLOCKWISE FROM TOP LEFT: SIMON UPTON; WILLIAM WALDRON; BJORN WALLANDER; PATRICIA HEAL; ROGER DAVIES

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Clockwise from near right: A Jasper Johns painting recently donated to the Art Institute of Chicago. Artist Hugo McCloud at his Brooklyn studio. Belle Mont Farm, a new resort on the West Indian island of St. Kitts. The freshly restored St. Patrick's Cathedral in New York City. Cartier's Paris Nouvelle Vague 18K-rose-gold ring with malachite and fire opals, \$36,600; cartier.us.



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EXCLUSIVE VIDEO: ANIMAL INSTINCTS

Take a tour of artist Hunt Slonem's new Brooklyn studio, an extraordinary space enlivened by bright colors, exotic patterns, and even a menagerie of birds. archdigest.com/huntslonem

Below: Artist Hunt Slonem with fabric and wallpaper of his own design.



RADICAL HEIGHTS

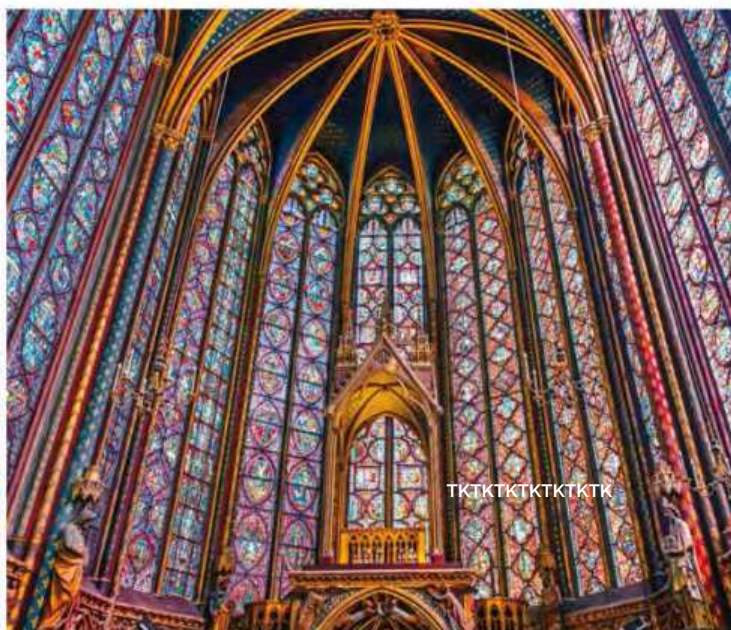
See where the intrepid seek comfort from the cold in our roundup of architecturally extreme alpine shelters. archdigest.com/alpineshelters

An OFIS Architects–devised shelter on Slovenia's Skuta mountain.



HOLIDAY HELPERS

The gift guide on page 39 is just the beginning. Visit our website to find more presents perfect for everyone on your list. archdigest.com/giftguides



PURE RADIANCE

AD shines a light on some of the world's most magnificent stained-glass windows, from Sainte-Chapelle in Paris to the Chicago Cultural Center. archdigest.com/stainedglass

Left: The recently restored windows at Sainte-Chapelle in Paris.

Right: Sparkling Christmas trees flank a fireplace at Carolyne Roehm's Manhattan apartment.

IN THE SPIRIT

Tastemaker and *AD* special projects editor Carolyne Roehm shares her entertaining tips—from gorgeous winter table settings to festive decorations—to help make this season the most wonderful time of your year.

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EDITOR'S PAGE



Top: Posts by four of my favorite Instagrammers. **Above:** Superstar event planner and *AD* special projects editor Bronson van Wyck (@vanwyckvanwyck) with me at a benefit for Parsons the New School for Design.

Barely five years old, Instagram has become a fascinating go-to source of inspiration—and an addictive diversion—for me and almost everyone I know in the design world. But I only really began to appreciate its role as a virtual decorating hotline when my friend Marina Rust, a writer and contributing editor at *Vogue*, told me about posting an iPhone snap of fabric swatches she was considering for a bedroom redo.

After bemoaning the fact that a beloved stripe had been discontinued, Marina found her feed flooded with chic suggestions for alternatives. She eventually chose a charming red-and-white replacement on the basis of a tip from a complete stranger—forgive me, an Instagram friend.

Like Marina and many of you, I feel as if I have hundreds of true Instagram friends, not just people I follow or who follow me. Though I may never meet most of them, we share a point of view, and every day they delight me with their creative vision and intrepidity. Because of them I am introduced to astonishing architecture, gorgeous gardens, intriguing design sources, talented artists and artisans, smart new shops and restaurants around the world—and what could quite possibly be the beach resort where I'll spend my next holiday.

A few of my favorite Instagrammers include @johnyunis, @ashleyhicks1970, @miguel floresvianna, @plumcollective, @hamishbowles, @matthewpatricksmyth, @paridust, @chahan_m, @t_yanai, as well as @leemindel, the brilliant mind behind archdigest.com's column The Architect's Eye. Why not email me at the address below and let me know who you follow? The posts that open your eyes just might end up in an article on archdigest.com.

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LETTERS



From left: A Manhattan penthouse crafted by the design firm Dufner Heighes. The October cover.

FAMILY MEN

The October issue of *Architectural Digest* is spectacular from the first page to the last. The best part of all was seeing how your cover story on a same-sex couple and their daughter ["A Place Called Home"] treated them as nothing more nor less than a family showcasing their home. Exactly the way it should be! Wonderful.

CHARLES BARRETT
Watertown, New York

ALTERNATIVE VIEW

Your story featuring Nate Berkus and Jeremiah Brent seemed better suited for the pages of a gossip magazine. You presume the majority of your readers are as progressively minded as your New York editorial team, but the cover struck me as contemptuous. While I'm happy for Mr. Berkus and his family, I'd rather *AD* stay away from propagating social agendas and stick with celebrating style and design.

THOMAS E. HARRINGTON
Lexington, Kentucky

ADVERTISING SUPPORT

As a subscriber to your magazine, I like seeing articles on gay couples and their amazing homes. What disappoints me is that the advertisers do not follow your lead. Encourage them to take the leap.

The airlines and banks have done it, so why not the design industry? Let's see some sparks fly on Madison Avenue.

MICHAEL SCHOENENBERGER
Jenner, California

FRESH APPEAL

The magazine looks so good and completely updated! It's more modern, but it still celebrates great design. My husband and I live vicariously through it.

JIM SULLIVAN
Chicago

I love the new layout of your website! Nice job!

TED ROSS
La Quinta, California

AN EYE FOR DETAILS

I'm a recent subscriber to *AD* and enjoy the magazine. My chief complaint is that there's no actual architecture in it; while it does have pictures of beautiful homes, there's a lack of structural diagrams. After you show me the photos of some gorgeous residence, how about including the floor plans for us architecture nerds?

ALAN P. WITUCKI
Commerce Township, Michigan

POLITICS ASIDE

The August reader letter suggesting the elimination of partisan references

in your magazine was dismaying. I thought the foundation of this country was being a great melting pot and welcoming others. How sad that we have dialed back so far that we can't even admire someone's house because they belong to a different political party. Maybe if we weren't so narrow-minded and busy slamming doors on people who have opinions different from our own we would have more time to decorate.

DIDI PARKS
Norwalk, Connecticut

AGENTS OF CHANGE

Your October issue was my favorite yet. I especially loved reading about Boyan Slat's ocean-cleanup plan and the architects helping to design and fabricate housing for refugees and other displaced people [The 2015 *AD* Innovators]. It's nice to learn about those doing good in the world.

JILL PRESCHER SMADBECK
Via email

We welcome your comments and suggestions. Letters to the editors should include the writer's name, address, and daytime phone number and be sent by email to letters@archdigest.com or by mail to Letters, Architectural Digest, 1 World Trade Center, New York, NY 10007. Letters may be edited for length, clarity, and style and may be published or otherwise reused in any medium.



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MOUNTAIN BLISS

Introducing the First Place Transitional winner of the latest **Sub-Zero** and **Wolf** Kitchen Design Contest. The home's spectacular Colorado-mountain setting called for a special new kitchen plan, one that would create harmony between indoors and out. Denver designer **Mikal Otten** rose to the challenge with an ingenious free-flowing floor plan. The light, layout, and special rustic touches add up to a real sense of mountain bliss.

Visit subzero-wolf.com/kitchens to view more winning designs



THE VERDURA COLLECTION

Rocky Mountain Hardware and **HOK Product Design** have joined forces to create Verdura, a new collection of door hardware with clean lines that speaks to a more contemporary aesthetic. This unique collection is available in any of Rocky Mountain's ten standard finishes as well as in an EPA-registered antimicrobial bronze alloy, which was designed to meet the needs of health and wellness interiors.

For information visit rockymountainhardware.com



From left: Dr. Favaretto Rubelli; David Sprouls, President, NYSID; Andrea Rubelli.

CELEBRATING A NEW EXHIBITION

In September **Donghia** and the New York School of Interior Design held a preview of the new exhibition "Angelo Donghia: Design Superstar." The design community came out to support this show—running through December 5 at the New York School of Interior Design, 161 East 69th Street, New York City. Guests were treated to cocktails and hors d'oeuvres as they got a sneak peek at the retrospective exhibition, which details and celebrates the accomplishments of the design icon during his lifetime.

For more information about Donghia, visit donghia.com



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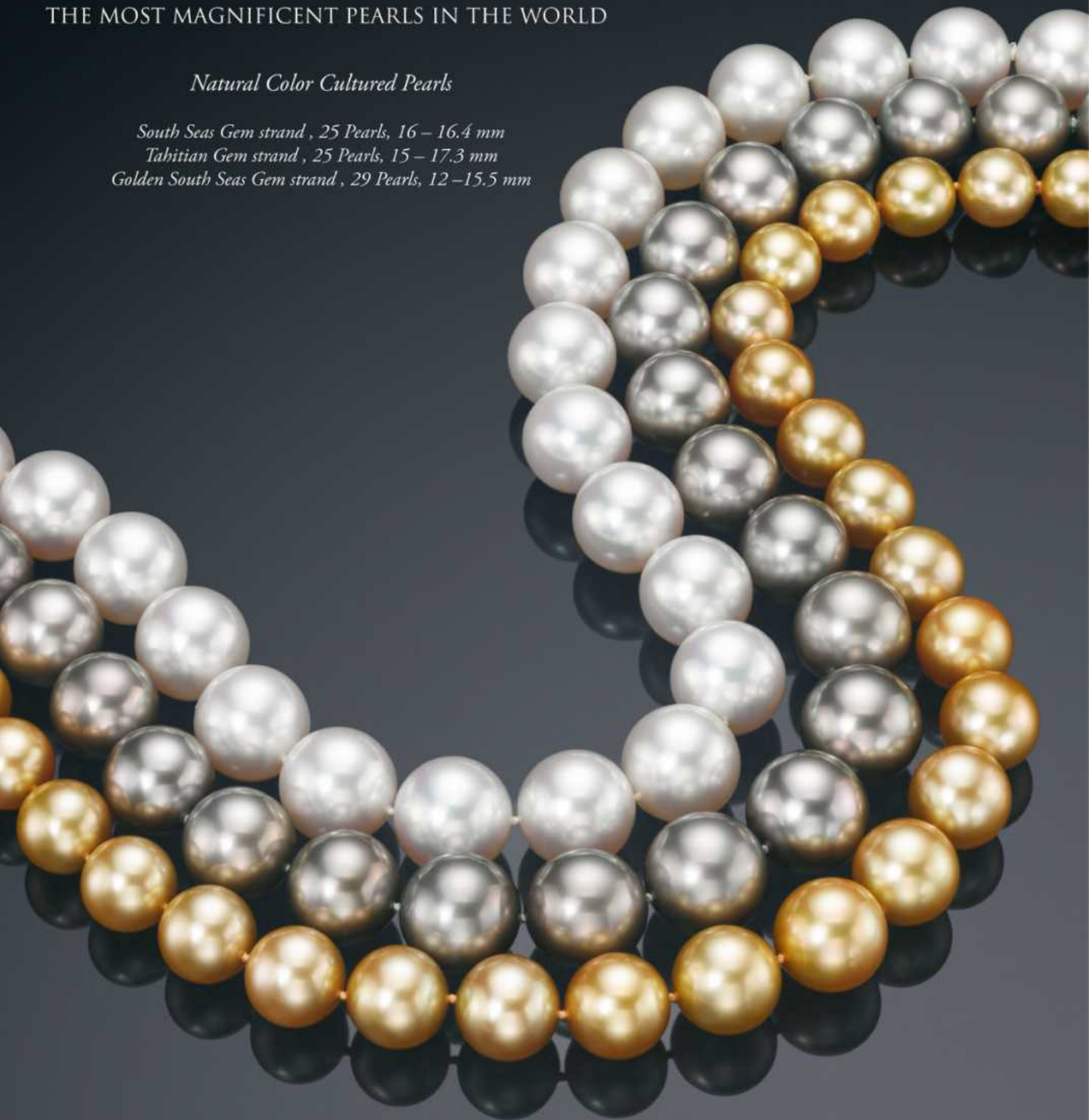
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PEOPLE FINE FORM

Hervé Van der Straeten thrives on control. The French designer, pictured here at his atelier in the Paris suburb of Bagnolet, commands a team of around 25 artisans, who turn his fanciful sketches into strikingly sculptural furnishings. “And there’s not a single step I don’t double-check,” he says proudly. This year marks the 30th anniversary of Van der Straeten’s studio, and this fall his eponymous Marais-district gallery is presenting 32 masterly new creations in a show titled “Emergence.” The centerpiece is a monumental cabinet (shown) fashioned from cutouts of antique Coromandel screens worked into bronze-seamed marquetry. Other works include the parchment-wrapped Kimono armoire and chandeliers made of alabaster blocks. Van der Straeten, who is represented in the U.S. by Ralph Pucci International, rarely lets material concerns limit his imagination: “Everything is possible—we figure out how to make it.” *November 19, 2015–April 19, 2016; vanderstraeten.fr* —DANA THOMAS



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DISCOVERIES



SHOPS

CHIC IN SEATTLE

Decorator Carrie Hayden began her career in the New York fashion world, so it's natural that her new Seattle furnishings boutique, Hayden Collective, has a certain glam factor—think metallic accents, lithe silhouettes, and exquisite materials. Situated in the Capitol Hill district, the shop (at left) offers pieces by Kelly Wearstler and Aerin Lauder as well as wares from artisans like ceramist Ben Medansky. Exclusive to the store is a wallpaper line created in collaboration with local artist Laura Sloan, while Hayden's own capsule collection of furniture and accessories will follow in the spring. "My mission is to edit out the chaos of life," she says, "and give a sense of purpose." *carriehayden.com* —JULIE COE



Casa Fayette, a new hotel in Guadalajara, Mexico.

HOTELS

Hot Property

The design-forward Mexican hospitality brand Grupo Habita has debuted its latest project, Casa Fayette, in Guadalajara, a city rich in contemporary art and cuisine. The hotel, in the historic Lafayette area, comprises a 1940s mansion and a modernist addition by local architects Estudio 5. Interiors firm Dimorestudio injected both structures with a minimalist style that pays homage to Guadalajara-born architect Luis Barragán. In the guest rooms colored-glass panels combine with gilded touches and plush velvet furnishings. Chef Trevor La Presle, who has worked under Daniel Boulud, helms the restaurant; a pool, spa, and bar round out the amenities. *From \$220/night; casafayette.com* —ALYSSA BIRD



One of the 37 guest rooms.



ART

WINDY CITY WINDFALL

On December 13 the Art Institute of Chicago unveils 44 contemporary works donated by collecting titans Gael Neeson and Stefan Edlis. The largest gift in the museum's 136-year history, the mix reads like an art lover's "Twelve Days of Christmas," with one Robert Rauschenberg, two Cy Twomblys, four Gerhard Richters, six Cindy Shermans, and nine Andy Warhols among the blue-chip pieces. *artic.edu* —SAM COCHRAN

Above: Jasper Johns's *Figure 4*, part of the Art Institute of Chicago's new trove.

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SHOPS

Clothes Quarters

Ten years after launching the romantic, floral-laden fashion label Erdem, designer Erdem Moralioglu has opened his first boutique, in London's bustling Mayfair neighborhood. "I really wanted to get a handle on who the Erdem girl is," says Moralioglu, who conjured the two-story space with his longtime partner, architectural designer Philip Joseph. "How would she live? What art would she collect? What would the floors feel like on her bare feet?" Her floors, it turns out, are clad in cool Sainte Anne marble from the Antwerp quarry that supplied Versailles. The art is a mix of moody paintings and witty drawings by Andy Warhol and Jean Cocteau, and the furnishings, from local gallery and design firm Sigmar, are largely vintage standouts by the likes of Finn Juhl and Jean-Michel Frank. "It was much less about creating a shop," says Moralioglu, "and much more about imagining a pied-à-terre." erdem.com —HANNAH MARTIN



Top: The new London Erdem boutique, conceived by fashion designer Erdem Moralioglu (above) and Philip Joseph.



MUSEUMS

FAST COMPANY

December 7 marks the return of one of the world's largest car museums, Los Angeles's Petersen Automotive Museum, following a \$125 million revamp. The 19-month project added around 10,000 square feet of exhibition space and an eye-catching façade—a bright-red screen overlaid with sinuous steel ribbons—by architecture studio Kohn Pedersen Fox. Local firm the Scenic Route devised the display areas, including 25 interactive galleries, which beautifully show off the stellar fleet of classic Bugattis, Porsches, Ferraris, and other vintage gems. petersen.org —GEOFFREY MONTES

Above: A 1953 Delahaye at the newly overhauled Petersen Automotive Museum, in Los Angeles.

AD HEARS...

... that the season's must-have resource for floor-covering inspiration is *Decorating with Carpets: A Fine Foundation* (Vendome), produced by Stark scions **Ashley Stark Kenner** and **Chad Stark** and showcasing seductive rooms outfitted by international tastemakers ... that this year's special commission at **Design Miami**, the five-day collectors' fair that opens December 2, is a glittering geodesic sphere by architect **Fernando Romero** that will be encrusted with nearly 3,000 custom-made **Swarovski** crystals ... that Miami fairgoers will also want to visit the Design District's Palm Court event space to immerse themselves in **Snarkitecture's** latest creation: a mod candy cane-motif art installation ... that New York's **Juilliard School** is working with architecture firm **Diller Scofidio + Renfro** on a Chinese outpost that is scheduled to debut in 2018 in the city of Tianjin ... that bad-boy chef and globe-trotting TV personality **Anthony Bourdain** has tapped design studio **Roman and Williams** to put its chic steampunkish stamp on **Bourdain Market**, a huge multicultural culinary destination expected to open at Manhattan's Pier 57 in 2017 ... that the legendary bookshop **Shakespeare and Co.**, a Paris institution since 1951, has expanded its historic 17th-century premises with a cozy café ... that **Olafur Eliasson**, who wowed New Yorkers with his four waterfalls on the East River in 2008, has proposed constructing another cascade in Copenhagen, as part of an art pool featuring underwater works that can be viewed only by diving beneath the surface ... that visitors to France shouldn't miss the **Herzog & de Meuron**-designed **New Bordeaux Stadium**, a stunning snow-white sports temple held aloft by 900 towering, impossibly thin columns. —MITCHELL OWENS

CHANEL

FINE JEWELRY





Sous le signe du Lion

1920: The year in which Gabrielle Chanel first discovered Venice while in mourning over the death of Boy Capel, her one true love. She found solace in the treasures of the City of Bridges as she wandered its narrow streets and visited churches and palaces. Venice instantly became a city dear to Gabrielle Chanel's heart, as she allied herself with its most powerful symbol, the lion. Mademoiselle Chanel was born under the sign of Leo on August 19th, and identified with this regal animal that seemed to keep watch over her destiny.

She would always consider this Venetian encounter with the lion to be much more than a coincidence: for her, it was a sign of destiny and something that signaled a fresh start in life. The lion would become a recurrent symbol in her world, and was omnipresent in her rue Cambon apartment, as well as in her creations.

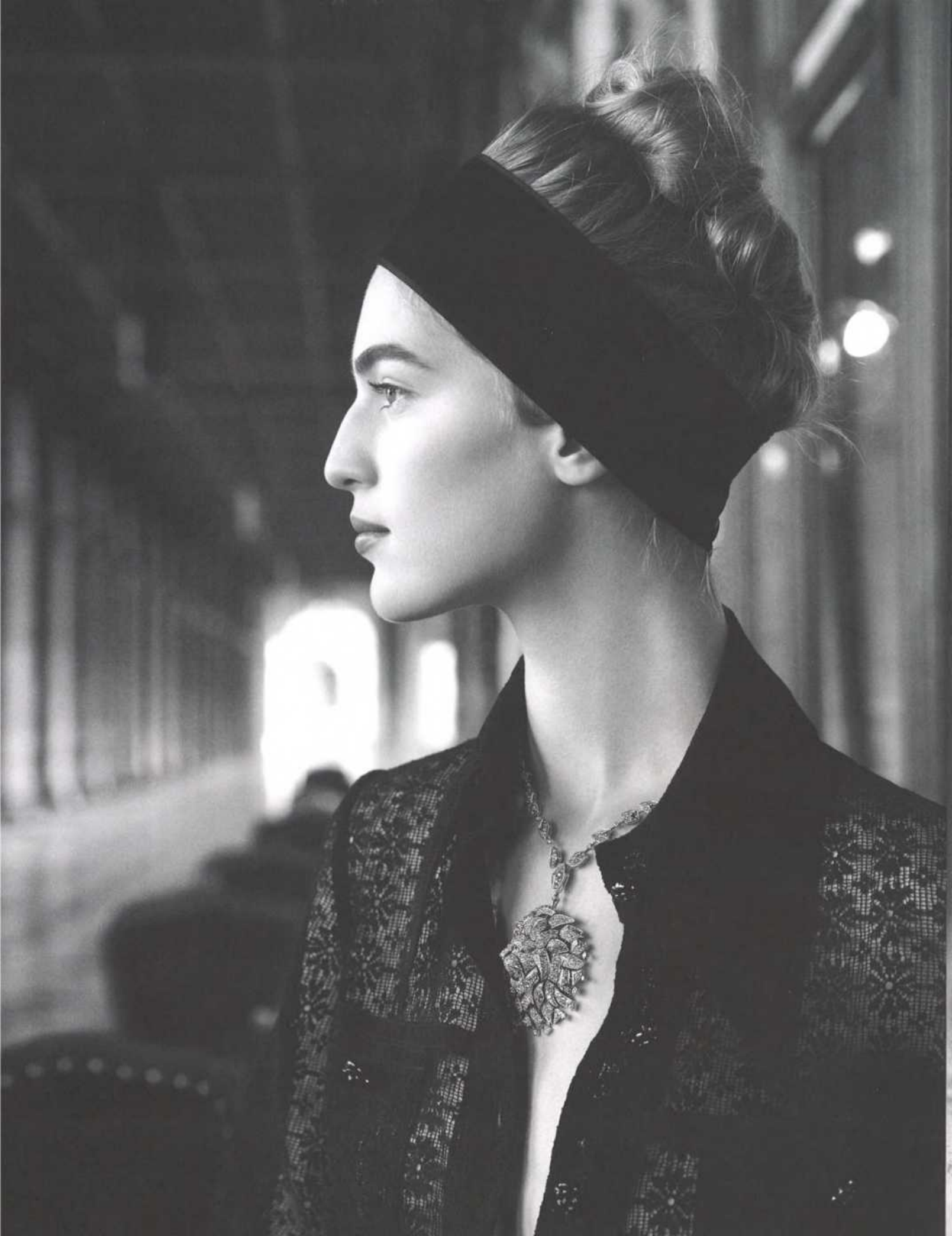




Paying homage to the powerful personality of Gabrielle Chanel, the lion has naturally become an icon in Chanel Fine Jewelry. From majestic lion heads set with diamonds in yellow or white gold to large yellow gold medallions, powerful figurative brooches and sculptural rings, the lion is continually reinvented with each new creation.

As a symbol of strength and wisdom, and as an inexhaustible source of inspiration, the lion reigns proudly and protectively over the Chanel High Jewelry Collections.

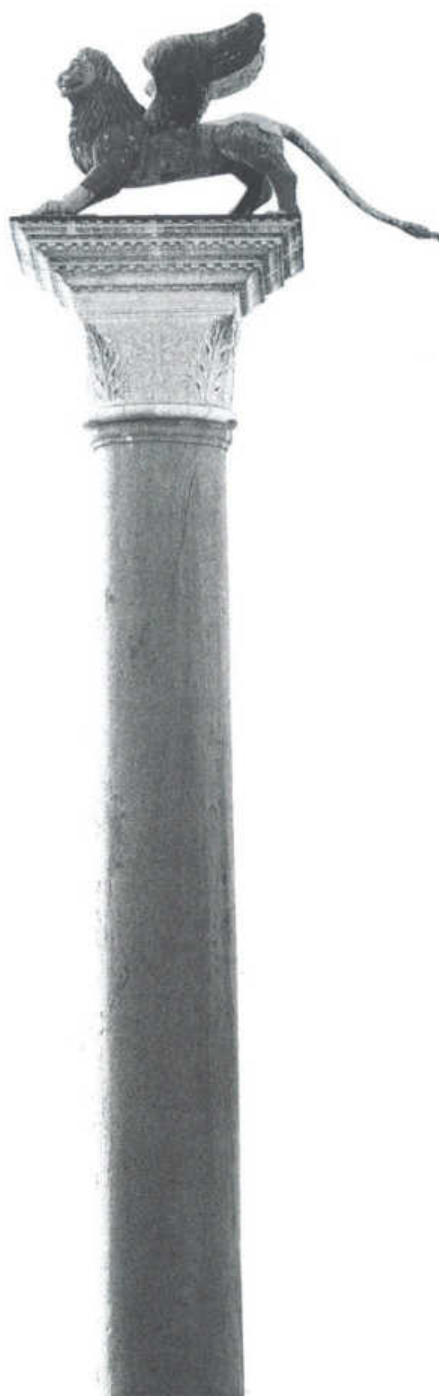






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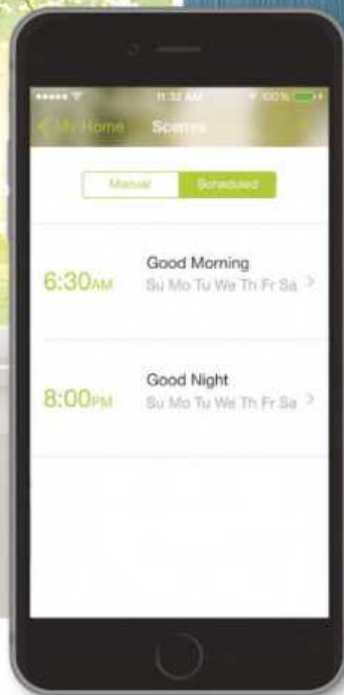
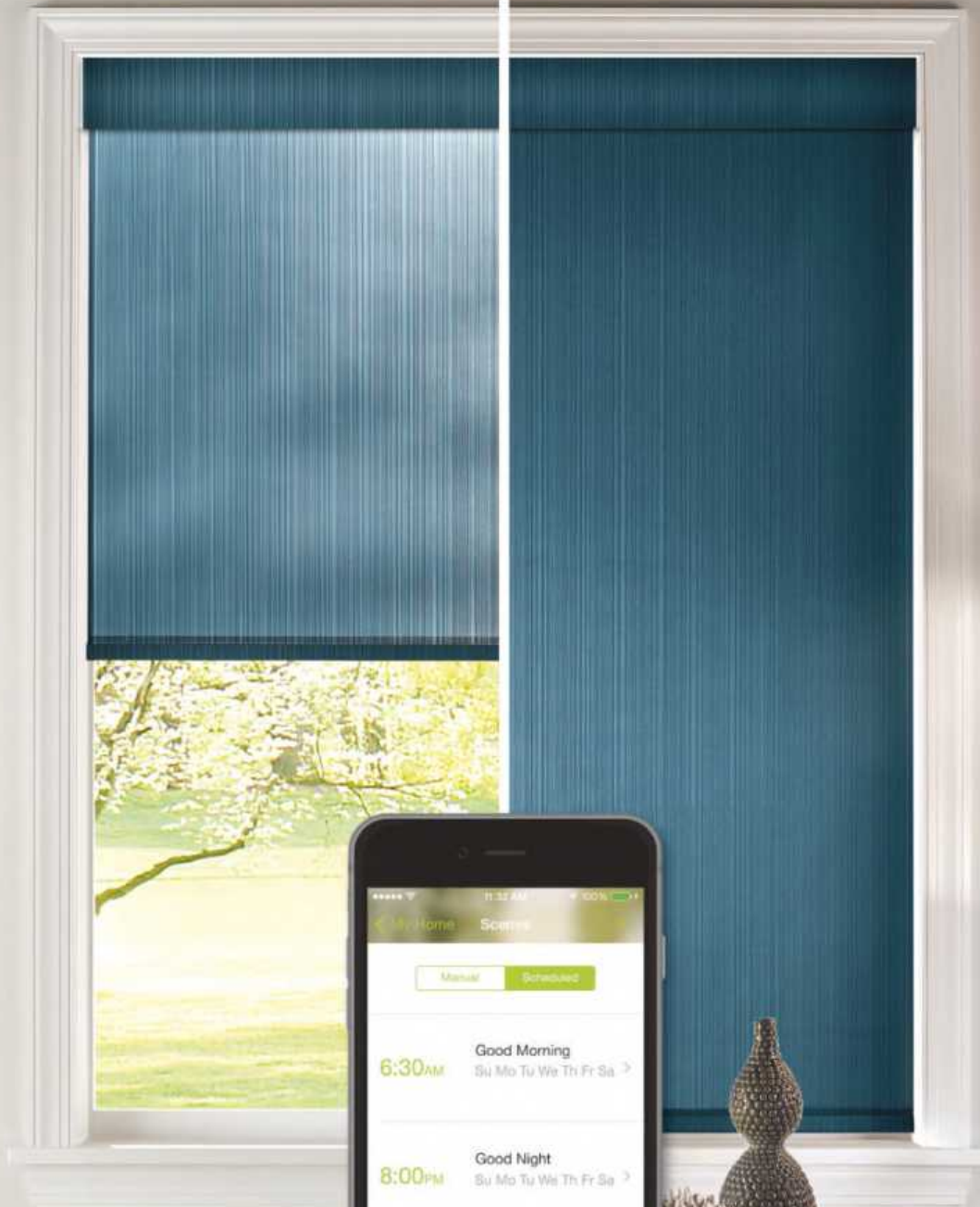
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everyone on
your list

PHOTOGRAPHY BY PATRICIA HEAL
PRODUCED BY PARKER BOWIE LARSON

Clockwise from top:

Rosella Calacatta-marble platter by Kelly Wearstler, \$1,695; kellywearstler.com.

Filigrana handblown-glass bulb vase by BTU Studio, \$90; btustudio.com.

Porcelain Goose Egg vase by Ted Muehling for Nymphenburg, \$180 from Kneen & Co.; kneenand-co.com.

Sea of Pearls powder compact by Estée Lauder, \$195 from Neiman Marcus; neimanmarcus.com.

Hinged bracelet, in 18K gold with diamonds, by Tiffany & Co., \$32,000, exclusively at Dover Street Market; doverstreet-market.com.

Hammered-brass Neue bowl by Aerin, \$265; aerin.com.

DISCOVERIES



Intreccio Ayers Byzantine stretch-knot satin clutch by Bottega Veneta, \$1,750; bottegabeneta.com.

Chocolat Bonnat bars from Keife & Co., \$10–\$22 each; keifeandco.com. Homemade jams by Kerber's Farm, \$12 each. kerbersfarm.com.



Le Bain soaps by Hermès, \$63 for a set of three; hermes.com.

Houndstooth-pattern cashmere throws by Julia B., \$1,500 each; juliab.com.



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DISCOVERIES



Brass-rimmed malachite bowls from Creel and Gow, \$300–\$550 each; creelandgow.com.

Pewter skyscraper models by Replica Buildings, 7.5" to 12.25" tall, \$100–\$150 each; replicabuildings.com.



Set of bamboo-handled bar tools in leather-wrapped case, by Cedes Milano, \$3,800 from Moda Operandi; modaoperandi.com.



Vintage gilded highball glasses from La Maison Supreme, \$49 each; laimaison supreme.com.

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DISCOVERIES



Lion 18K-yellow-gold pendant necklace by Chanel, \$15,000; chanel.com.



Ruby-and-diamond Crossover ring and Lotus Cluster diamond ring, both by Harry Winston, prices upon request; harrywinston.com. Diamond-set Tambour Monogram Bijou watch, with mother-of-pearl dial, by Louis Vuitton, \$6,550; louisvuitton.com.



A-Line ruby, pearl, and moonstone necklace by Assael, \$60,000 from Neiman Marcus; 888-888-4757.



Gloxinia earrings, with diamonds and mystery-set sapphires, by Van Cleef & Arpels, price upon request; 877-826-2533.





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DISCOVERIES

Yves Klein La Terre Bleue 10"-dia. crystal globe by Lalique, \$95,000; lalique.com.



Piatto Milano Blu and Rococo Milano Blu ceramic tableware from Artemest, \$250 per piece; artemest.com. Palmyra handblown pitcher by William Yeoward Crystal, \$195; williamyeowardcrystal.com.

Handblown glasses and bowls by Carlo Moretti, \$144-\$165 each, from Bergdorf Goodman; 888-774-2424.



Breton Bay cashmere accent pillow (\$1,695) and suede-trimmed throw (\$5,995) by Ralph Lauren Home; ralphlaurenhome.com.



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2. Munich modular sectional and glider chairs.
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4. Detroit upholstery, featuring industrial locking wheels.

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DISCOVERIES

2

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4



3



6



7



5



1

1 With a 1.2-mile flying range, **DJI's** Phantom 3 camera drone has state-of-the-art stabilizers to ensure smooth high-definition video and photos, which can be live-streamed to a tablet or phone connected to the remote control; \$1,259 from Amazon. amazon.com, 888-280-4331

2 **Leica's** first olive-green camera, designed in 1960 for journalists and adventurers in the field, is reborn as the advanced digital M-P Safari Edition. Featuring a silver-chrome-finished 35mm lens and a leather strap, it has an irresistible retro look; \$9,950. leica-camera.com, 212-475-7799

3 Woven with silver fiber sensors, **Ralph Lauren's** PoloTech shirt tracks biometric data such as heart rate, steps taken, and calories burned and transmits it to your iPhone or Apple Watch; \$295. ralphlauren.com, 888-475-7674

4 Moisture-resistant and boasting a secure in-ear fit, **Bose's** SoundSport headphones are ideal for athletic audiophiles; from \$100. bose.com, 800-444-2673

5 Using a hollow needle and compressed air, the Model Two wine system by **Coravin** allows you to pierce a bottle's cork and pour out a glass—or two—while preserving the seal; \$330. coravin.com, 855-692-6728

6 Fashionable meets überconnected in **Apple** and **Hermès's** special-edition Apple Watch Hermès, offered with three leather strap styles; \$1,100 as shown, with the Single Tour band in capucine swift. apple.com, 800-441-4488

7 **LG Electronics'** ultrathin EF9500-series smart TVs use OLED technology to achieve a crystal-clear picture with dynamic contrast and true, vivid colors; starting at \$2,999 for the 55" model. lg.com, 800-243-0000 —HANNAH MARTIN



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From left: The Shade Store general manager Zach Gibbs, *Architectural Digest*'s Bill Pittel, and The Shade Store CEO Adam Gibbs.

THE SHADE STORE'S NEW FLAGSHIP

In September, *Architectural Digest* celebrated **The Shade Store's** new flagship showroom in New York City. Architects and designers turned out to get a preview of high-quality handcrafted window shades, blinds, and draperies.

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PARIS CERAMICS' NEW LOCATION IN PALM BEACH

After 20 years, **Paris Ceramics** decided to relocate its popular

South Florida showroom to 230-B South County Road in Palm Beach—a space that is within a historic landmark building and has a larger area to showcase its classic and new collections.

On October 22, 2015, in partnership with *Architectural Digest*, Paris Ceramics celebrated its grand opening. New clients, friends, and family joined special guest Leta Austin Foster for a festive evening of wine and food as the designer signed *Traditional Interiors*, the new book by Brian Coleman in which her projects are featured.

For more information call 561-835-8875, email bill.proctor@parisceramicsusa.com, or visit parisceramicsusa.com



Left: Njideka Akunyili Crosby stands before one of her pieces at the Los Angeles nonprofit space Art + Practice, which mounted a show of her work this fall. **Above:** The artist's *5 Umezebi St., New Haven, Enugu*, 2012.

opening January 28 at the Norton Museum of Art in West Palm Beach, Florida. njidekaakunyili.com

—STEPHEN WALLIS

ERIN SHIRREFF

It's been a banner year for Shirreff, a Brooklyn-based talent who pivots between photography, sculpture, and video, exploring perceptions of depth and scale. On the heels of her first solo show at Manhattan's Sikkema Jenkins & Co. gallery, an exhibition of her work opened to critical acclaim at Boston's Institute of Contemporary Art (closing November 29) and will move to the Albright-Knox Art Gallery in Buffalo, New York, on January 23. Diversity is at the heart of her practice. Random scraps of paper are translated into giant sheets of cut steel; tiny handcrafted maquettes are documented in larger-than-life photographs; and found images are

ON THE RISE

Drawing notice from some of the art-world's leading curators and collectors, these eight remarkable talents are taking off

For an artist, there are many paths from unknown to established. Success can happen overnight, sparked by the support of a major patron, or gradually after years of hard-won recognition. No matter the route, these eight talents are squarely in the spotlight, commanding the attention of curators and collectors alike with work that ranges from fresh takes on abstract painting to handmade weavings to daring digital innovations. All are poised for art-world stardom. We'll certainly be watching to see what they do next.

NJIDEKA AKUNYILI CROSBY

Mixing painting, drawing, and transfer printing, this Nigerian-born, Los Angeles-based artist creates

multilayered domestic depictions inspired by her immigrant experience. Akunyili Crosby works in a Western figurative style but embellishes her compositions with transferred images from Nigeria—collages of family photos, album covers, fashion books, pictures of artists and writers—resulting in a distinctive mosaic-like effect while also embedding her history into the tableaux. She describes her scenes as “contact zones, spaces where cultures come together and grapple with each other,” bringing viewers into a “weird in-between space.” The waiting list for Akunyili Crosby's work is growing along with her profile, boosted by shows at L.A.'s Hammer Museum and its affiliated Art + Practice space this fall, as well as by her first full survey exhibition,

Drop (no. 12), 2015, by Erin Shirreff.



FROM TOP: TREVOR TONDRO; COURTESY OF NJIDEKA AKUNYILI CROSBY/ART + PRACTICE. ORGANIZED BY JAMILLAH JAMES; JASON WYCHE/COURTESY OF SIKKEMA JENKINS & CO., NEW YORK



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ART SCENE



Above, from top: Brent Wadden in his Berlin studio. His 2015 weaving *Blue Wine*.

manipulated by analog lighting effects, photographed, and then combined into video. “No matter the medium, the subject is always sculpture,” says curator Jenelle Porter, who organized Shirreff’s traveling show. “Her work has this crazy power. It really controls the room.” *erinshirreff.com* —SAM COCHRAN

BRENT WADDEN

Channeling the art-world zeitgeist favoring all things handmade and



Above: Sarah Cain in front of a signature painting at her L.A. work space.

artisanal, Wadden has been captivating collectors with his large hand-loomed geometric tapestries. All eight displayed in a lauded show at New York’s Mitchell-Innes & Nash gallery last spring were snapped up, while another one soared to \$192,000 at Christie’s in June. Marked by imperfections and visible seams, the works have a homespun feel that’s reinforced by the Canadian artist’s use of secondhand yarns sourced from eBay and Craigslist. But the tapestries have the wall impact of grand modernist canvases, with references to Abstract Expressionism, Minimalism, even Op Art. Tellingly, Wadden—who splits his time between Berlin and Vancouver—calls the works woven paintings, explaining, “Hopefully they create some confusion in the viewer, leading to a fascination with the process.” *brentwadden.com*

—PERNILLA HOLMES

AVERY SINGER

Digital and analog collide in the epic paintings of this budding star. Using 3-D-modeling software, the New York artist assigns Cubist qualities to her dynamic figures. (Hair is rendered as jagged lines, arms and legs as extruded geometries.) Singer, in turn, casts these images onto canvases, airbrushing the compositions *en grisaille* with the help of tape to block off planes of light

and shadow. Beguilingly surreal, her work was a standout at the 2015 Triennial at Manhattan’s New Museum. And her most recent pieces are now on view in a solo presentation at the Hammer Museum through January 17. “To call them paintings is largely a misnomer,” writes Hammer curator Aram Moshayedi in an essay. “They are as sculptural, filmic, architectural, and performative as they are graphic or painterly.” *averyksinger.com*

—MICHAEL SLENSKE

SARAH CAIN

Taking an improvisational, unapologetically upbeat approach to abstract painting, this L.A. artist builds up vibrant collagelike



Right: *Sad Woman Projecting Libidinal Thoughts*, 2014, by Avery Singer.

FROM TOP: DAVID BROACH; TREVOR GOOD; COURTESY OF THE ARTIST, PERES PROJECTS, BERLIN, AND MITCHELL-INNES & NASH, NY; JOERG LOHSE

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ART SCENE



Above: 232, a 2014 piece by Mariah Robertson.

arrangements of pattern, often adorning them with everyday objects, from beaded necklaces to feathers to balloons. And she doesn't limit herself to the canvas, reimagining entire walls or rooms as environments into which she incorporates individual paintings as well as materials found in situ. "Everyone who sees her work feels changed—and emotionally charged—by it," says Gab Smith, executive director of the Contemporary Art Museum in Raleigh, North Carolina, where Cain's latest installation is on view through January 3. sarahcainstudio.com —S.C.

MARIAH ROBERTSON

Unruly chemical reactions yield enigmatic beauty in the work of this Brooklyn artist, whose photographic process abandons the camera altogether. Dressed in a hazmat

suit, she soaks, sprinkles, and sprays photo paper with darkroom developers and fixers, experimenting with different concentrations and temperatures to conjure vivid patterns. For some pieces Robertson will use entire rolls of paper, draping the results from the ceiling like a giant kaleidoscopic ribbon. For others, she'll crudely slice sheets off the reel, preserving the jagged edges. Her spectral creations, each one unique, have been picked up by New York's Museum of Modern Art and the Los Angeles County Museum of Art. mbart.com —S.C.

PIA CAMIL

It's no exaggeration to say that Camil's art was everywhere at the Frieze New York fair in May. For one of the show's commissions, the Mexico City-based talent made some 800 textiles that were given away to visitors to use as cloaks, setting off a covetous commotion among fairgoers. Excitement continues to follow Camil, whose work often deals with consumer culture. In her best-known series, she sews strips of hand-dyed fabric into geometric tapestries inspired by the jumbled advertising imagery found on abandoned billboards in her home country. This fall she had her first solo museum presentation in the U.S., at Cincinnati's Contemporary Arts Center. And on January 13, she'll debut an



Hugo McCloud in his Brooklyn studio with works in progress.

immersive currency-free marketplace of sorts inside the New Museum, where visitors can exchange personal items for ones she's created. piacamil.me —M.S.

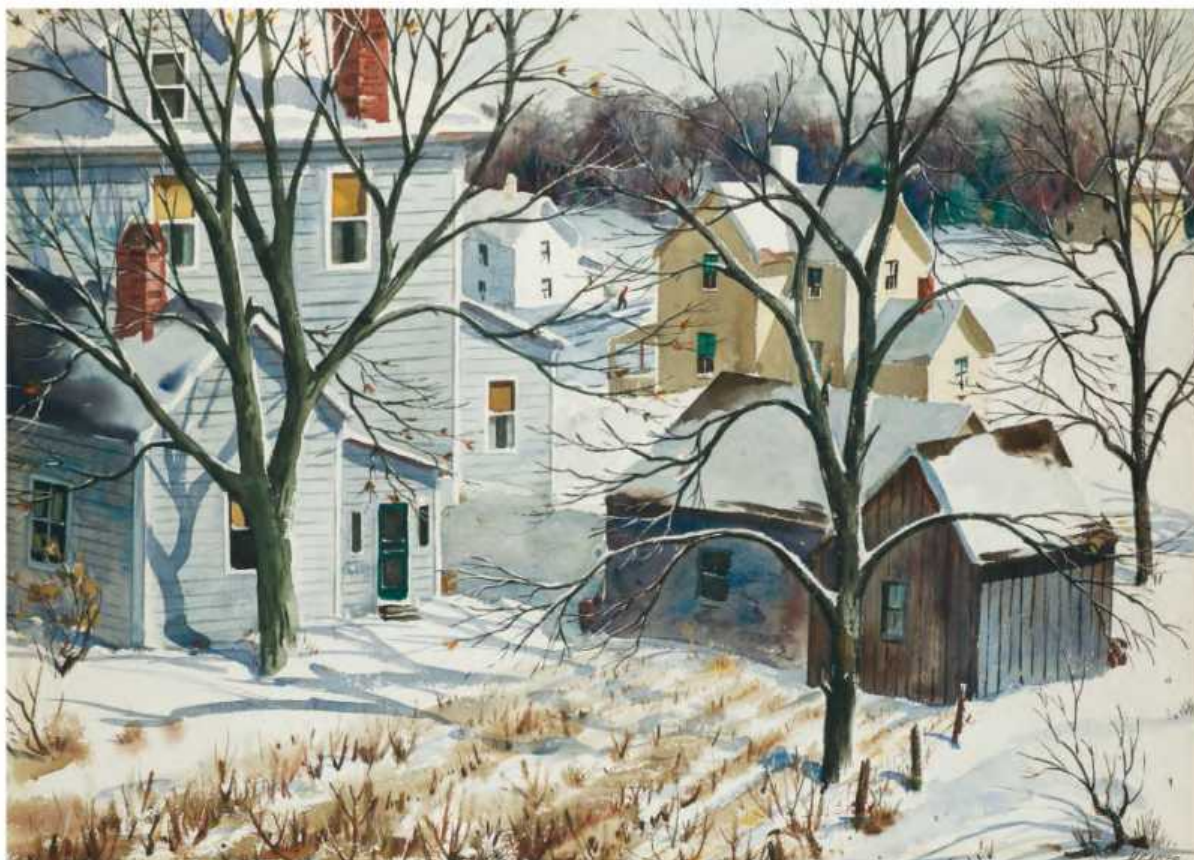
HUGO MC CLOUD

Having started his career as a maker of custom furnishings, this Brooklyn artist has long had a passion for materials and their alchemic potential. Now he spends his days crafting mesmerizing labor-intensive paintings. After layering tar paper, tar, foil sheets, and aluminum paint to make a "malleable canvas," as McCloud puts it, he then heats the surface with a blowtorch and hammers decorative patterns into it using a woodblock. "I took a traditional printing process and kind of industrialized it and made it my own," the artist says. The results are distinctly urban and gorgeously gritty. As a follow-up to his successful show at New York's Sean Kelly Gallery last winter—virtually sold out before it opened—McCloud will display his latest paintings, along with monumental new sculptural works, at the Fondazione 107 in Turin, Italy, through December 6. hugomcccloud.com —S.W.

The Little Dog Laughed, 2014, by Pia Camil.



QUESTROYAL



Henry Martin Gasser (1909–1981) *Houses in a Snowy Landscape*, watercolor on paper, 22 ¹⁵/₁₆ x 31 ³/₈ inches, signed lower right: H. GASSER/

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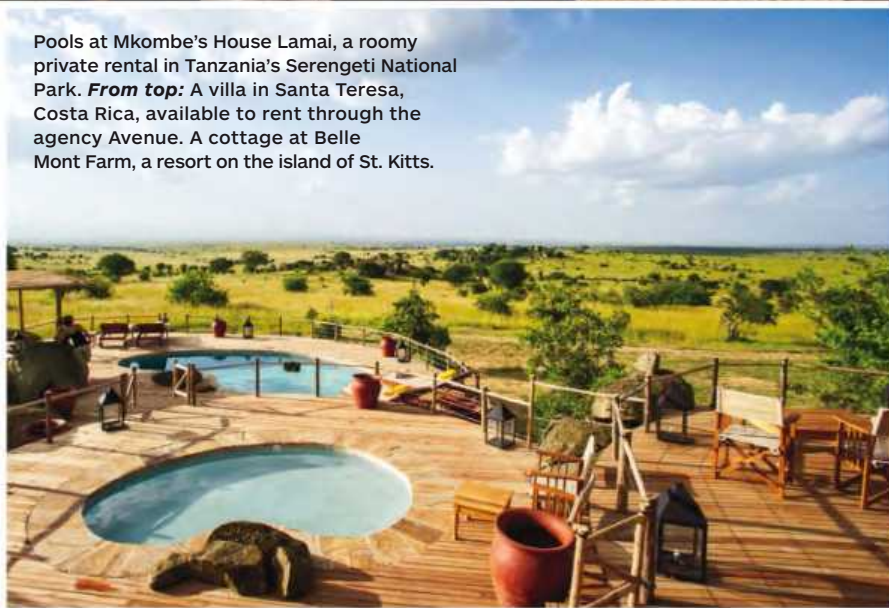
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Pools at Mkombe's House Lamai, a roomy private rental in Tanzania's Serengeti National Park. **From top:** A villa in Santa Teresa, Costa Rica, available to rent through the agency Avenue. A cottage at Belle Mont Farm, a resort on the island of St. Kitts.



NOW, VOYAGER

Smart vacations to book this winter, from Caribbean idylls to stylish safaris

As winter holidays approach, the search is on for somewhere magical to gather with family or to make a romantic getaway. Of course, this can be a tricky proposition given the pressures of the season, when occupancy rates run high. But there are plenty of strategies for finding a great escape: renting a private house with the amenities of a world-class hotel, booking an untested new property, or venturing to remote locales, for example. This time of year, taking the road less traveled often makes all the difference.

In the Caribbean it can pay to head away from the coast to more secluded inland havens. **Belle Mont Farm** (cottages from \$675/night; bellemontfarm.com), a hillside retreat on the West Indian island of St. Kitts, highlights organic cuisine with its 400 acres of working farmland. On a visit this past spring, the elegant resort, designed by architect Bill Bensley, wasn't quite ready for travelers brought up on the St. Barts scene; only 27 of its 84 cottages had been completed. But the property's remaining accommodations opened November 1, along with a new restaurant, Arthur's, a sea-to-plate spot in a yellow-trimmed oceanside house a short bike ride away.

For a taste of low-key sophistication, consider Costa Rica's Santa Teresa, a Pacific-coast surfer's stretch frequented by A-listers like Gisele Bündchen and Gwyneth Paltrow. British rental agency **Avenue** (avenueproperty.com) is ahead of the pack with 18 roomy villas (from \$400/night) that mix local charm and cosmopolitan comfort. A more upscale beachfront stay awaits at the Dominican Republic's **Amanera** (villas from \$850/night; aman.com), debuting in November. Tucked along 60-foot-high cliffs, it sits between the rain forest and the pristine mile-long Playa Grande. ➔

FROM TOP: ARMANDO DEL VECCHIO/COURTESY OF PETERSHAM PROPERTIES; COURTESY OF BELLE MONT FARM ON KITTTIAN HILL; COURTESY OF NOMAD TANZANIA

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TRAVELS



Farther afield, on the Indonesian island of Sumba, is the sprawling **Nihiwatu** resort (villas from \$950/night; nihiwatu.com), defined by its spectacular sea views. Previously a simple surf lodge, the property was acquired three years ago by retail entrepreneur Christopher Burch and a business partner, who spent \$35 million transforming it into a 33-villa compound committed to sustainability and understated luxe. The centerpiece is Burch's own residence, **Raja Mendaka**, a five-suite thatched-roof fiefdom (\$12,000/night) stunningly perched above Occy's Left, a break surfed by adventurous souls from pop star Pink to members of the family behind the Hermès brand. "I can sit here for hours and listen to the waves hit," Burch says. "The blue water, the long beach, a massage in the open air—it puts the rest of my life on hold."

It's also easy to lose track of time in the meditative environment of East Africa. Savvy globe-trotters are complementing their safaris with a stay on the Tanzanian island of Zanzibar, a 20-minute flight from Dar es Salaam. New this season is a private beach rental called **Qambani** (from \$5,820/night, minimum of three nights; qambani.com),



with six cottages that together accommodate up to 16 people. Here, Indian Ocean breezes, marlin sashimi, and soporific afternoons in hammocks are the order of the day. Contact insider travel specialist Will Jones at **Journeys by Design** (journeysbydesign.com) to ensure a soft landing.

In Africa, renting private houses, as opposed to booking lodges, is a relatively new phenomenon. Leading the way is **Mkombe's House Lamai** (from \$655 per person/night, minimum of four people; nomad-tanzania.com), a spacious villa in Tanzania's Serengeti National Park. Its unbeatable location on the Kogakuria Kopje outcrop affords endless vistas of the remote Lamai Wedge area, home to cheetahs, lions, and antelope.

Another safari standout is **Richard's River Camp** (from \$715 per person/night; richardscamp.com), in Kenya's Masai

Clockwise from top left: A tent at Richard's River Camp in Kenya's Masai Mara game reserve. The cliff-top Amanera, an Aman property in the Dominican Republic. Raja Mendaka, entrepreneur Christopher Burch's villa at the Nihiwatu resort in Indonesia.

Mara game reserve. Run by third-generation safari guide Richard Roberts, it's an effortlessly chic outpost of tents furnished with Moroccan rugs and Indian block-print linens. In February and March the camp has a close-range view of the Loita wildebeest migration, and this season Roberts has begun involving guests in his Mara Elephant Project. In return for a donation, visitors can tour the park's headquarters and, if timing works, join an expedition to collar local herds with satellite tracking systems. "We expose some of the most privileged travelers to a world beyond the infinity pool," Roberts says. "The experience is life-changing." —SOPHY ROBERTS

CLOCKWISE FROM TOP LEFT: COURTESY OF RICHARD'S RIVER CAMP; COURTESY OF AMANRESORTS; ALEXANDRE RIBEIRO DOS SANTOS/COURTESY OF NIHIWATU



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Built by the fast-rising Canadian firm Bourgeois Lechasseur Architectes in 2014, this alpine getaway puts a sleek spin

on the clapboard chalets common in the Charlevoix region, a popular ski destination. Cedar planks clad the three-story structure inside and out, while polished-concrete floors and exposed steel supports add industrial touches to the rooms. Window walls frame stunning views of the St. Lawrence River Valley—most dramatically in the cantilevered living/dining area. The two-acre plot also boasts a heated outdoor pool.

CONTACT: Christie's International Real Estate, 418-998-3219

Castellina, Italy

Situated on six scenic acres, this Tuscan residence was once home to the Renaissance master Michelangelo, who acquired it in 1549, toward the end of his career. For the next three centuries the compound—which comprises a masonry villa and a former mill—remained in his family, eventually falling into disrepair. The current owners purchased the property in the early 1970s, restoring details like barrel-vaulted brick ceilings and terra-cotta-tile floors. They even tracked down the deed naming Michelangelo as owner, and the document comes with the sale.

CONTACT: Handsome Properties International, 843-727-6460

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Greenwich, Connecticut

In the early 20th century, tycoon Edmund Converse combined a group of farms into a nearly 1,500-acre spread called Conyer's Farm. Decades later the vast tract was redeveloped as a gated community, the jewel of which—80 acres anchored by Converse's country house—has now hit the market. Erected by architect Donn Barber in 1904, the English-style manor was overhauled in the '80s by decorating firm Parish-Hadley in collaboration with architects Alan Wanzenberg and Alexander Antonelli. Among the six outbuildings are a 22-stall horse stable and the property's original fire station.

CONTACT: Christie's International Real Estate/David Ogilvy & Assoc., 203-869-9866



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FROM TOP: GUILLAUME L'ECUYER, PROFUSION REALTY/COURTESY OF CHRISTIE'S INTERNATIONAL REAL ESTATE; STEPHEN ROSSI (2); COURTESY OF HANDSOME PROPERTIES INTERNATIONAL




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DECEMBER

Russian Novel

St. Petersburg-born beauty Inga Rubenstein and her husband, Keith, tap architect William T. Georgis to transform their sprawling Manhattan townhouse into a seriously chic art-filled showplace

TEXT BY DEREK BLASBERG PHOTOGRAPHY BY BJÖRN WALLANDER PRODUCED BY CARLOS MOTA



A woman with long brown hair, wearing a light pink short-sleeved dress and black strappy high heels, stands in a double-height sitting room. She is positioned in front of a large, ornate white door with multiple arched glass panes, which is slightly ajar. To her left, a large, multi-tiered crystal chandelier hangs from the ceiling. In the foreground on the left, the corner of a black grand piano is visible. The room features heavy beige curtains on either side of the door and a large, patterned rug on the floor. The lighting is bright, coming from the large window and door, highlighting the architectural details and the woman's dress.

Inga Rubenstein stands in the double-height sitting room of the Manhattan townhouse she shares with her husband, Keith, and their teenage son. The couple worked with William T. Georgis Architect on a gut renovation of the 1903 building. **Opposite:** In one corner of the room, paintings by Marilyn Minter (left) and Rob Pruitt hang above a custom-made banquette with Edelman-leather upholstery; the circa-1725 gilt-wood mirror is from Galerie J. Kugel, the 19th-century armchair and stools are from Mallett, and the antique Axminster rug is from F. J. Hakimian. For details see Sources.



In the entrance hall, a Jean-Michel Othoniel glass-bead sculpture is positioned next to the staircase. A photo work by Cindy Sherman hangs on the far wall, and the light piece over the mantel is by Tim Noble and Sue Webster; the original marble-and-malachite mosaic floor was discovered during the renovation.

Walk into the entrance hall of Inga and Keith Rubenstein's historic Manhattan townhouse,

and the first thing that hits you is the scale: of the massive carved mantel, the sweeping marble staircase, the oversize artworks—including one by Tim Noble and Sue Webster that spells out FOREVER in blinking carnival-style lights. The piece serves as a kind of emblem for the 14,000-square-foot, five-level Beaux Arts limestone residence. Constructed in 1903 by John H. Duncan (the architect of Grant's Tomb), the home was in a deteriorating state when the Rubensteins bought it in 2007. The building had been chopped up into multiple units, requiring a three-year top-to-bottom renovation. "This house has lasted for more than 100 years," says Keith,

leaning back against the stairway's gilded banister. "And I'm happy to say that now it will last—maybe not *forever* but at least 100 more."

A New Jersey-born real-estate investor who heads the firm Somerset Partners, Keith met Inga, a former model from Russia, in 1997. "Inga was referred to me for a legal matter involving real estate," he recounts. "So in essence, real estate brought us together." They married a few years later and had a son, Keith Jr., now 16. After living downtown for nearly a decade, they found themselves captivated by the possibilities the Upper East Side townhouse offered. (They weren't the only





ones smitten—according to newspaper reports, Madonna was among the dwelling’s potential buyers.) To bring back the residence’s Gilded Age splendor, the couple enlisted architect and designer William T. Georgis. “I was impressed by their enthusiasm, vision, and joie de vivre,” Georgis says of the Rubensteins. “The house has very grand spaces that can be a challenge, but if you know Inga, you know she can pull it off!”

The Rubensteins are noted for their over-the-top parties, and this home—a stunning showcase for blue-chip contemporary art and 21st-century design as well as the best in artisanal craftsmanship—is

nothing if not made for social gatherings. After entering the majestic foyer, guests are ushered up the curving staircase to the formal living and dining spaces, where 17-foot ceilings bordered with intricate cornices provide serious visual drama. They also offer theater-appropriate acoustics, tested out by no less than renowned opera singer Vittorio Grigolo, a close friend of the Rubensteins’ who has given impromptu performances at parties. Small seated dinners are served at a Marc Newson laminated-resin table surrounded by velvet-clad Newson chairs, while the walls display monumental works by Jeff Koons, Rob Pruitt, Dan Colen, and

Above: Grouped beneath a Damien Hirst butterfly painting in the sitting room are a custom-made sofa in a Pollack fabric, a Willy Rizzo cocktail table, a pair of Maria Pergay stainless-steel stools, and Louis XVI gilt-wood armchairs from Galerie J. Kugel covered in an Old World Weavers velvet.



others. The sumptuous parquetry underfoot is based on floors at Pavlovsk Palace in St. Petersburg, one of the decor's more prominent nods to Inga's roots.

After dinner, guests often head upstairs. "The whole top of the house," Georgis remarks, "is a sort of pleasure dome." The rooftop terrace has views across the neighborhood, including glimpses of Central Park (and, Keith jokes, of his wife's favorite Madison Avenue shops), while the rooms on the level below make up what Keith refers to as the "after-hours" floor. There's a billiard room, where the designer paneled the walls in a deep burgundy Hermès leather and installed inviting fireside seating that has accommodated many cocktail-infused late-night discussions. Between that space and a cozy media room is an old-school bar modeled after the Plaza hotel's famous Oak Bar. The Rubensteins make sure it is always well stocked: "I believe in serving great food," Inga attests, "and the liquor needs to be equally good!"

Across the hall is a smoking room equipped with an exhaust system and outfitted with suede, brass, and chrome furnishings. Glowing against the high-gloss black walls is a Tracey Emin neon work that reads WITH YOU I WANT TO LIVE, while Georgis lined the adjoining powder room's walls in bullet-cracked mirror.

As stylishly decadent as all that might sound, when it's just the couple and their son, they tend to spend a lot of low-key time in the welcoming kitchen and adjacent family room, watching TV or just relaxing. Inga and Keith also have their own spectacular retreats. Hers is a shimmering, silvery suite they call "Inga's world," featuring her bath, office, and closet. "Inga loves clothes, and clothes love Inga," Georgis says. Included are display shelves for her collection of designer handbags, a temperature-controlled



Left, from top: A Piotr Ukełński resin painting provides a striking contrast to the library's brass-trimmed millwork devised by William T. Georgis; the Regency armchairs are attributed to Morel and Hughes. The room's 19th-century F&C Osler chandelier is from Nesle, and the antique Aubusson carpet is from F. J. Hakimian. **Opposite:** Works by Rob Pruitt (left) and Jeff Koons enliven the dining room, where the parquet floor is based on one in St. Petersburg's Pavlovsk Palace; Marc Newson designed the table and the chairs, which are upholstered in a Pierre Frey velvet.





Left, from top: An antique light fixture from Marvin Alexander is installed in the breakfast area, above an Armani/Casa table surrounded by Willy Rizzo chairs, while an Anne Collier photograph hangs behind a Jeff Koons Puppy vase. Willy Rizzo stools line the island in the kitchen, which is outfitted with cabinetry by Smallbone of Devizes and a La Cornue range and hood. **Opposite:** An Art Deco-style rock-crystal chandelier by Alexandre Vossion crowns the smoking room, where walls painted in a high-gloss Benjamin Moore black host a Marilyn Minter photograph and a neon work by Tracey Emin; the curtains are of a Larsen fabric, and the Carlo Mollino stools, covered in a J. Robert Scott faux suede, are from Salon 94.

vault for furs, and, in her bath, refrigerated storage to preserve the natural cosmetics she prefers. “Inga’s bath suite was my favorite room to design,” Georgis says. “Creating a space for a beautiful woman to prepare herself was intriguing.”

Keith’s world, meanwhile—which contains a library, walk-in closet, and bath—feels like an old-school gentleman’s club, distinguished by mahogany-tone lacquered millwork with bronze trim that Georgis explains was

inspired by Albert Hadley’s iconic library for Brooke Astor. This is where Keith can enjoy afternoon tea while reclining in a 1920s lounge chair by Adolf Loos or catch up on some reading at a Regency table next to the fireplace, with an arresting Piotr Uklański resin painting mounted above. (Ukłański is also responsible for the photograph of Inga’s lips, *Untitled [Inga Rubenstein]*, that hangs in the couple’s bedroom and was recently exhibited at the nearby Metropolitan Museum of Art.)

Soon after moving in, the couple began a steady stream of entertaining, from Inga’s annual Russian New Year celebration to dinners for Valentino brand ambassador Carlos Souza and soccer superstar Cristiano Ronaldo. Earlier this year the pair hosted an engagement party for financier James Rothschild and fashion designer Nicky Hilton. Still, Inga insists her most cherished moments at home tend to be more muted. “My girlfriends come over and we do spa night,” she says, referring to the Russian-style *banya* that occupies the basement, along with a gym and wine cellar. “We use the sauna and pool and have massages and eat traditional Russian food and drink lemon-ginger shots. At the end of the night, we always finish with a cold beer. It’s heaven!” □









From left: In the master bedroom, a Roe Ethridge photograph is displayed over the William T. Georgis-designed bed, which is upholstered in a Loro Piana cashmere; a work by Adam McEwen surmounts a Jean-Henri Riesener commode acquired at Sotheby's, and the F. J. Hakimian Aubusson carpet was custom designed by Georgis. Inga's boudoir is appointed with a Waterworks tub as well as a chaise longue with a circa-1950 Tommi Parzinger base from Alan Moss; the curtains are of a Dedar fabric, and the shades are of a Rubelli sheer.



DEALER'S CHOICE



Courtyard House, the English country retreat of gallerist Adrian Sassoon and real-estate broker Edmund Burke, was renovated by Stephen Emanuel Architecture and decorated with Rose Blake of Robert Kime. For details see Sources.

GENOESE HEIRLOOMS, ANGLO ANTIQUES, AND CUTTING-EDGE CERAMICS MEET IN BRITISH GALLERIST ADRIAN SASSOON'S BUCOLIC DIGS IN SOUTHWEST ENGLAND

TEXT BY MEREDITH ETHERINGTON-SMITH PHOTOGRAPHY BY SIMON UPTON PRODUCED BY MITCHELL OWENS STYLED BY ANITA SARSIDI





Antique English and Continental portraits and landscapes line the 60-foot-long drawing room, which is painted a Farrow & Ball white. In the foreground, a table showcases a spiky steel artwork by Junko Mori; the Turkish-style wool carpets are by Robert Kime.

C

ourtyard houses give nothing away. Featuring high and largely windowless walls that block the inquisitive eyes of passersby from the paradises of blooming flowers and splashing fountains within, they are most common in hot, arid regions influenced by Moorish architecture, from the Middle East to southern Spain. But a particularly entrancing example can be found in southwest England, in Devon, that greenest, hilliest, and wettest of counties. There, what was once a piecemeal compound of farm buildings has become the cosmopolitan country retreat of real-estate broker Edmund Burke and his partner, Adrian Sassoon, the intrepid London dealer and collector of daring contemporary ceramics and rare 18th-century French porcelains, which he mixes with a sure hand.

Called, simply enough, Courtyard House, the seven-bedroom dwelling looks over a valley and steeply undulating hills, not far from the cathedral city of Exeter. Yet except for a handful of windows and a terrace, it ignores the painterly view. Instead the residence—once a farmhouse with attendant barns and a laborer's cottage, all built of brick and deep-red local stone—turns inward, its walls enclosing flowering quince trees and a carpet of brilliant green grass that is bisected into huge rectangles by a central gravel path. Old photographs of the rural property show five wide, vacant arches through which cows would be driven into their byres. Today those arches have been filled with great double doors of glass and green-painted steel—copied from a set spotted on a trip to the ancient city of Paestum, in Italy—that allow one to stroll directly into the courtyard, usually with the owners' four Norwegian buhunds panting behind.

"Once we discovered the house, we began to see how all the buildings could be opened up," Burke explains, adding that what he likes most about the place is its silence, though he admits to being initially unnerved by the lack of city clamor: "It was scary but amazing." Longtime friend Robert Kime, one of Britain's high priests of interior design, suggested knocking down interior walls to create big, beautifully proportioned spaces, such as a drawing room that stretches 60 feet in length. Builders soon began hacking away, and Sassoon



and Burke settled into the laborer's cottage (now used for guests) and embarked—with the help of Exeter's Stephen Emanuel Architecture—on a three-year conversion of creaking haylofts and cowsheds into a sophisticated stage for the couple's ancient and modern treasures. "Putting this house together gave me a lot of sleepless nights," says Burke, who took the lead in overseeing the work.

What's inside Courtyard House is a story of crisscrossing cultures, written in capacious pale interiors that Burke and Rose Blake, a Kime associate, have rendered exotic with sinuous Moghul motifs and crisp ikats from Java—the latter among the many souvenirs the owners have picked up on their worldwide travels. Burke comes from a Genoese shipping family, hence the centuries-old heirloom Italian cassones, cupboards, sideboards, and chairs, above which hang equally venerable paintings. As for Sassoon, he likes the boldness and scale of English furniture fashioned under early Georgian kings. "They go well with Edmund's rather more elaborate pieces," he says, noting the entrance hall's felicitous juxtaposition of George II oak chairs and 18th-century Roman gilt-wood-and-mirror girandoles.

French is the dominant accent in Sassoon's study, on the ground floor. Eighteenth-century Vincennes and Sèvres porcelains—"an exceptional collection it has taken me years to assemble," the dealer says—are arranged in a circa-1820

English bookcase, its timeworn oak setting off the richness of the china's deep blues and warm golds. The haul includes plates and wine coolers that were made for such extraordinary patrons as Louis XV, Marie Antoinette, the Prince de Rohan, the Comtesse d'Artois, Catherine the Great—even Tipu Sultan, the fierce monarch of Mysore. The walls are sprinkled with ancien régime Savonnerie carpet pictures and panels, which Sassoon cannot resist.

Balancing the house's antiques are fabulously smart works by contemporary artists in porcelain, glass, silver, and other classic materials. A spiky steel creation by Junko Mori bristles in the drawing room, and minimalist celadon jars by Edmund de Waal seem to be everywhere. An especially personal tableau greets visitors in the entrance hall. The innovative British studio potter Gordon Baldwin taught Sassoon to make ceramics when he was a student at Eton, so in homage the dealer has gathered a stoneware bowl and two totemlike sculptures by his mentor atop a 19th-century Italian console. Behind them looms a large antique oil painting in the style of Antoine Watteau.

"I'm always encouraging traditional collectors to acquire some modern pieces so they can understand and appreciate how traditional crafts and materials continue to be appreciated yet have also evolved," Sassoon says. "And Courtyard House is our take on that philosophy." □

Above: Sassoon (left) and Burke with their Norwegian buhunds—Mavis, Minnie, Pixie, and Pepper—piled into the back of the couple's 1971 Morris Minor Traveller.

Opposite: In the drawing room, a suzani panel from Turkmenistan hangs between windows curtained in a Holland & Sherry wool hopsack with appliquéd pelmets and borders; Robert Kime fabrics were used for the Roman shades and the Victorian club chairs, which are accented with antique pillows.

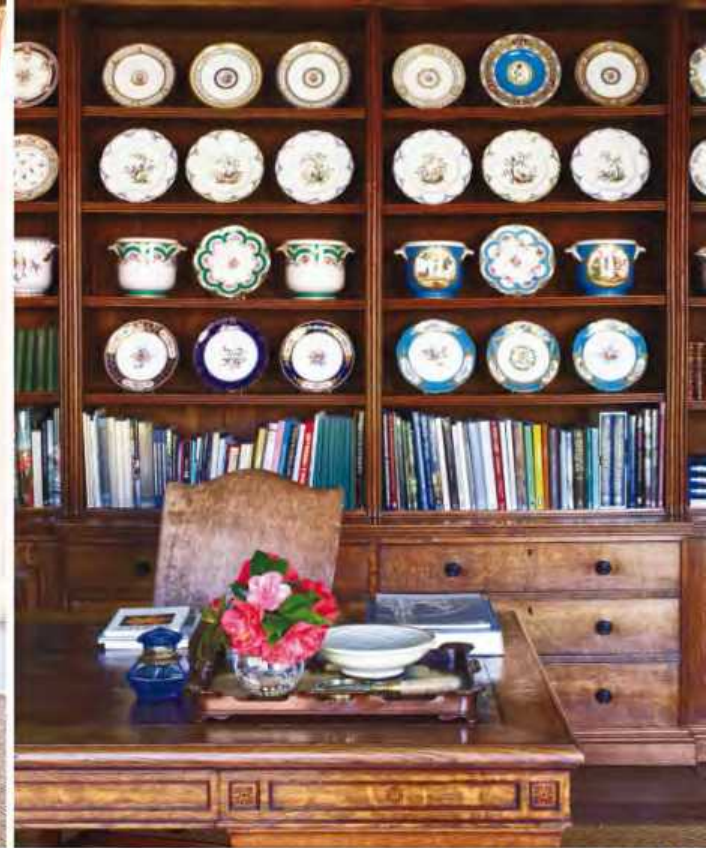




Clockwise from above: Egyptian alabaster vases from Robert Kime crown bookcases in the reading room, while the porcelain bowl in the foreground is by Hitomi Hosono, and the silver vase at right is by Hiroshi Suzuki; Robert Kime designed the striped sofa, octagonal ottoman, and their fabrics, as well as the curtain material and the large carpets. In the dining room, vessels by Suzuki, Andrew Wicks, and Kate Malone—all represented by Adrian Sassoon—cluster

on the table; the Louis XV chairs were acquired at Christie's. Sassoon's study celebrates rare 18th-century Sèvres and Vincennes porcelains, which are displayed in a Regency bookcase from James Graham-Stewart. The same room features framed 18th-century Savonnerie carpet screens and a cocktail table by Nina Campbell; the table lamps (with shades made from a Jane Churchill print), slipper chairs, and floor lamp are from Nicholas Haslam.







A sitting area in a part of the house known as the Swiss Chalet is outfitted with wicker furniture; the pillows were made using Javanese textiles Burke and Sassoon found in Indonesia. **Opposite:** Quince trees flower beside boxwood cubes in the courtyard, which was planned by landscape designer Kirsty Knight Bruce.





In the master bedroom, an heirloom 18th-century Italian cassone is positioned at the foot of the bed, which is dressed with an Indian cotton quilt; the curtains are of a Robert Kime linen, the chair and writing table by the window are George III, and the framed 18th-century watercolors, depicting natural wonders of the British Isles, were purchased at Christie's. **Opposite, from top:** A quilt made from a Sanderson print joins a bedcover of a Bennisson ikat linen in one of the guest rooms. More 18th-century watercolors decorate the master bath.





PRIVATE ACCESS

IN THE HILLS
OVERLOOKING
LOS ANGELES,
ART PATRON
CHARA SCHREYER
COMMISSIONS
A SENSATIONAL
SETTING FOR HER
ELECTRIFYING
COLLECTION

TEXT BY CHRISTOPHER BAGLEY
PHOTOGRAPHY BY ROGER DAVIES
PRODUCED BY ANITA SARSIDI

The architecture firm McRitchie Design collaborated with Gary Hutton Design on the renovation of collector Chara Schreyer's gallery-like Los Angeles home, which has expansive views of the city. In the family room, a multipanel collage work by Mark Bradford and one of Donald Judd's Stack sculptures overlook a sofa designed by Piero Lissoni for Living Divani, an angular Council bench, a pair of Poul Kjærholm steel-and-rope chairs by Fritz Hansen, and a B&B Italia cocktail table; the carpet was custom made by Tai Ping. For details see Sources.



WHEN YOU'RE A PROMINENT COLLECTOR

and your house is full of works by major artists, one nice perk is that if you invite those artists over for a cocktail party, they are likely to show up. Of course, one risk is that they might not appreciate the way you've chosen to display their work. This was a concern for collector and museum patron Chara Schreyer recently, when she hosted a gathering at her new Los Angeles home for a group that included photographer Catherine Opie. Among the Opie pieces Schreyer owns are two haunting images of L.A. freeway overpasses that she had hung not in her airy, pristine living spaces but in a small room upstairs—the laundry room, to be exact.

"I'm not sure Cathy was so happy when she realized where they were, but she was very gracious about it," recalls Schreyer with a laugh. Opie no doubt understood that her work is in exceptionally good company, joining important pieces by such artists as Donald Judd, Lee Bontecou, Andy Warhol, and Robert Gober. Indeed, Schreyer, who is based in the Bay Area and has much of her collection spread between four other gallery-like California homes, says she chose this house in part because it had the perfect wall for a beloved Judd sculpture, a stack of reflective steel-and-Plexiglas boxes that comes fully alive when natural light hits it from both sides. →



Clockwise from above: A bronze sculpture by Stephen de Staebler stands next to the pool, which is sheathed in Sicis glass mosaic tile; William Peters Landscape Architect oversaw the plantings around the terraces. Artists Wade Guyton and Kelley Walker created the sculptural light fixture that hangs above the entrance hall stairs, while an installation by the duo is visible at the end of the hallway. Canvas-and-aluminum leaves by Pae White are arranged into piles along the terrazzo steps.



Not that the residence looks much like it did when she bought it. A spec house built almost eight years ago, the structure had a simplicity that appealed to Schreyer, who was also captivated by the views spanning from downtown to the Pacific Ocean. Best of all, the building codes allowed her to completely overhaul the place as long as she kept its existing footprint.

For that job she called upon Gary Hutton, the designer of all her homes over the past three decades, and architectural designer Joe McRitchie, a new collaborator. Both men knew that Schreyer—a trustee of several museums, including L.A.’s Hammer and Museum of Contemporary Art—has one primary rule: The art always gets star billing. “Essentially the house is a museum,” McRitchie says, “but it had to have a softness that allows people to live in it.” That meant adding warm touches like the slats of Douglas fir on the façade and ceilings to balance the expanses of concrete, Corian, and glass.

Given that the project stretched to nearly four years, it helped that Schreyer, whose father was in the building business, relishes

the process. “I love the smell of construction—it brings back fond childhood memories,” she says. Born in Germany to parents who were both Holocaust survivors, Schreyer immigrated with them at age five to Southern California, where her father began buying up land at the early-1950s price of a dollar an acre and made a fortune developing it. Later, the family’s success allowed her to pursue her passion for art by supporting museums and amassing a formidable collection.

To showcase parts of that trove in L.A., Schreyer insisted that everything in the house be done to museum standards. Top of the list was lighting, which was overseen by Hiram Banks of the firm Banks|Ramos. Banks devised a medley of recessed bulbs and track lights that are all adjustable yet unobtrusive. In the dining area, for example, he installed LEDs behind a circular fabric panel that’s flush with the ceiling; by day it virtually disappears, but in the evening it casts a soft, flattering glow upon the curators, artists, and fellow collectors who are Schreyer’s frequent guests. “A lot of



At the edge of the dining area, a hanging sculpture by Ruth Asawa is displayed opposite an Andy Warhol Rorschach painting; a multipart work by Richard Artschwager lines the wall behind a custom-designed table by Gary Hutton and de Sede chairs. **Opposite:** Schreyer commissioned the purple aluminum sculpture by Aaron Curry that graces an upper terrace.

people would argue that you should have a chandelier over the dining table,” Hutton remarks. “But not Chara—she’d complain that it would just get in the way of the Richard Artschwager piece!”

While many designers might feel constrained by an edict to keep the walls and fabrics neutral so as not to compete with the art, Hutton says it’s hard to object when you’re crafting settings for such powerful works as Mark Bradford’s *A Thousand Daddies*, a multipanel collage in the family room that incorporates posters for child-custody attorneys. Hutton, who likes to mingle different styles and materials in subtly playful ways, composed a sitting area next to the Bradford with a crisp Piero Lissoni sofa, leather armchairs designed in the ’20s, an angular wool-upholstered bench, and a pair of midcentury Poul Kjærholm chairs with rope seats. “To my eyes, it’s a crazy mix of styles,” Hutton says.

More overtly whimsical is the cozy media room, where Hutton clad the walls in panels made of scrub-brush bristles. The space is equally appealing for screening a Bruce Nauman video work,

say, or watching a Pixar movie during one of the regular visits from Schreyer’s two daughters and young grandsons.

Upstairs, a room the collector calls the art gallery serves as a pure exhibition space, featuring multiple works with political overtones, such as Glenn Ligon’s celebrated neon piece *Double America*. Schreyer’s commitment to talents from L.A.’s own thriving art scene, meanwhile, is reflected in creations like the exuberant mixed-media work by Elliott Hundley that hangs in a nearby hallway and the bright-purple biomorphic Aaron Curry sculpture she commissioned for a terrace. Bradford, one of the city’s most acclaimed artists, attended a dinner at Schreyer’s this summer and found that the art, architecture, and setting make for a compellingly harmonious whole. “It’s amazing how the inside becomes the outside, how the architecture becomes the landscape,” he says. And Bradford had no complaints about the conspicuous placement of *A Thousand Daddies*, a 2008 work he hadn’t seen in years. “That was an exciting surprise,” he says. “It was like seeing an old friend.” □



“ESSENTIALLY THE HOUSE IS A MUSEUM,” SAYS ARCHITECTURAL DESIGNER JOE MCRTCHIE. “BUT IT HAD TO HAVE A SOFTNESS THAT ALLOWS PEOPLE TO LIVE IN IT.”





Clockwise from far left: In the living room, a Lee Bontecou wall relief, a Robert Morris felt piece, and a towering Louise Nevelson sculpture surround a modular Living Divani sofa. Sound-absorbing brush-covered panels serve as a backdrop for a Mark Grotjahn drawing in the media room; the sofa, which is clad in a Pierre Frey fabric, and the side table are both by Flexform. A grid of Sol LeWitt prints presides over a guest room furnished with a recliner by Design Within Reach. The kitchen, which features a Jean-Michel Basquiat drawing, is appointed with Caesarstone countertops, KWC sink fittings, and a Wolf microwave.





Works by Allen Ruppersberg are mounted above the master suite's Gary Hutton-designed bed, which is upholstered in leather and has a built-in TV lift; the large papier-mâché sculpture is by Vincent Fecteau. **Left, from top:** A Matthew Ritchie painting makes a splash against the master bath's Corian walls; the Caesarstone-top vanity is equipped with Toto sinks and Lefroy Brooks fittings, and the stool was custom designed by Hutton. The space's Boffi tub enjoys natural light and views of the greenery outside.





Artist David Salle sits in a vintage Wim Rietveld chair at his East Hampton, New York, studio with three recent paintings. He extensively remodeled the residence in collaboration with architect Michael Haverland and landscape designer Edwina von Gal. For details see Sources.

CREATIVE SUITE

PAINTER DAVID SALLE'S RUSTIC-CHIC EAST HAMPTON COMPOUND IS THE ULTIMATE ARTIST'S RETREAT

TEXT BY MAYER RUS PHOTOGRAPHY BY WILLIAM WALDRON PRODUCED BY ANITA SARSIDI



At David Salle's retreat in East Hampton, New York, beauty is everywhere. In the Schiaparelli-pink blooms of the crape myrtles that rise above the swimming pool. In the pendulous branches of the willow weeping beside the pond. In the compelling compositions of vintage furnishings and contemporary art by painters that Salle admires. And in the arresting canvases that splash the walls of his studio. But it's the eloquent manner in which it all comes together, with the artist's creative practice at the center, that gives the place its particular allure.

Salle explains that the property—whose two antique barns and 1920s chicken coop were cobbled into a residence in the '70s—was once owned by a friend. "Thus I had great affection for it," says the artist, who rose to prominence three decades ago with bewitching paintings that deftly collaged appropriated imagery with Old Master techniques, Surrealist juxtapositions, and Pop brio. (An exhibition of his works from the past 15 years will be at Spain's Centro de Arte Contemporáneo de Málaga in the spring.) "My goal was to preserve the home's character and charm while creating a unified campus for the house and new structures," which include a work studio, garage, poolhouse, and gym. →



In the decade since he acquired the four-acre spread, Salle collaborated on its metamorphosis with architect Michael Haverland and landscape designer Edwina von Gal. (Designer Joe D'Urso, a longtime friend, was also involved in the conception and development.) Arguably the most important decision in the master plan was plotting the location of the studio, a stucco box shrouded in Boston ivy and paneled inside with dramatically figured plywood. "Edwina suggested putting the studio at the edge of the property," Salle says, "where it acts as a buffer to the road and a visual feature when viewed from the house."

The front path now flows through a gate between the studio and the cedar-clad garage and into a cloisterlike concrete-walled courtyard, which is surfaced with gravel and emerald grass and furnished with the kind of folding chairs found in French parks. Salle can have lunch in the spot or entertain visitors, though that is something he does only occasionally. Multitudes converged here two years ago to celebrate Salle's marriage to psychotherapist Stephanie Manes, but usually the place is a refuge for painting and nothing more.

Opposite the garage and the studio is a new swimming pool—Von Gal converted the original one into a naturalistic pond—as well as the poolhouse and gym pavilion. A pergola

romantically draped with wisteria connects those modest contemporary constructions to the residence.

"Architecture is not the main feature of this place," Haverland observes. "The landscape is the star, which is why we kept the buildings off to the side." Von Gal seconds the notion: "My objective is always to showcase the trees as beautifully as possible." In addition to native plantings, among them the majestic American beech placed behind the garage, she brought in a weeping willow to enhance the idyllic pond and those unexpectedly voluptuous crape myrtles, which keep their pom-pom blooms from midsummer into fall. "They contribute a dose of riotous color and whimsy," Von Gal says, noting that a landscape "can't always be 100 percent serious."

The last part of the puzzle was the renovation of the idiosyncratic house, a process that entailed replacing the shingled roof—"It only intermittently did its job of keeping rain out," Salle recalls—as well as reinforcing antique timbers, straightening irregular walls, and creating a more gracious passage between the kitchen and living room. The French doors that opened unceremoniously into the living room from the outside were deemed a bit abrupt for a primary entrance, so Haverland grafted a flat-roofed pavilion onto one side of the



Mike Bidlo's sculpture *Not Warhol* stands on the landing overlooking the living room. **Opposite:** Isamu Noguchi paper lanterns are installed above the living room's pair of Guillemette et Chambon spindle-back chairs and Borge Mogensen sofa; the paintings are by, from left, Ana Prata and Christoph Ruckhäberle.



house to serve as a proper foyer. The new entry's steel-framed glass door and window wall project a decidedly more modernist vibe than the neighboring structures, but "it's subtle and not too disruptive," the architect notes.

When it came to the interiors, Salle handled the selection and placement of artworks and furnishings, demonstrating a masterful facility with scale, proportion, and juxtaposition. Massive canvases by Leipzig School artist Christoph Ruckhäberle and Brazilian painter Ana Prata bracket the huge double-height living room, where a Børge Mogensen sofa and two Guillaume et Chambron chairs are positioned beneath classic Isamu Noguchi paper globes that hang like twin moons from a rugged crossbeam. On the wall facing the fireplace, one of Harland Miller's signature paintings of Penguin Books covers catches the eye, displayed above a midcentury American desk and a striped Moroccan kilim. Nearby stands a sculptural coatrack festooned with a practical array of hats and tote bags. Nothing here feels too precious, but there is a palpable sense of composure and balance, with everything in its place.

That being said, Salle is far less interested in talking about the compound's decor than he is in discussing the quality of the Hamptons light—"great in all seasons," the painter declares—and the bliss of being left alone to wield his brushes in silence. "The house is there to support the studio," Salle says. "And the studio is perfect." □



A bedroom is outfitted with Maine Cottage beds and a ceiling light by Schoolhouse Electric & Supply Co. **Above right:** In the living room, an Enoc Perez painting surmounts a 1950s Hille credenza topped by an Eddie Martinez sculpture. **Opposite, from top:** To the left of the window in the dining area are works by Isabel Barber (top) and Alex Katz. The kitchen features pendant lamps from YLighting, a Thermador range, a Miele undercounter refrigerator, and a full-size Sub-Zero refrigerator.

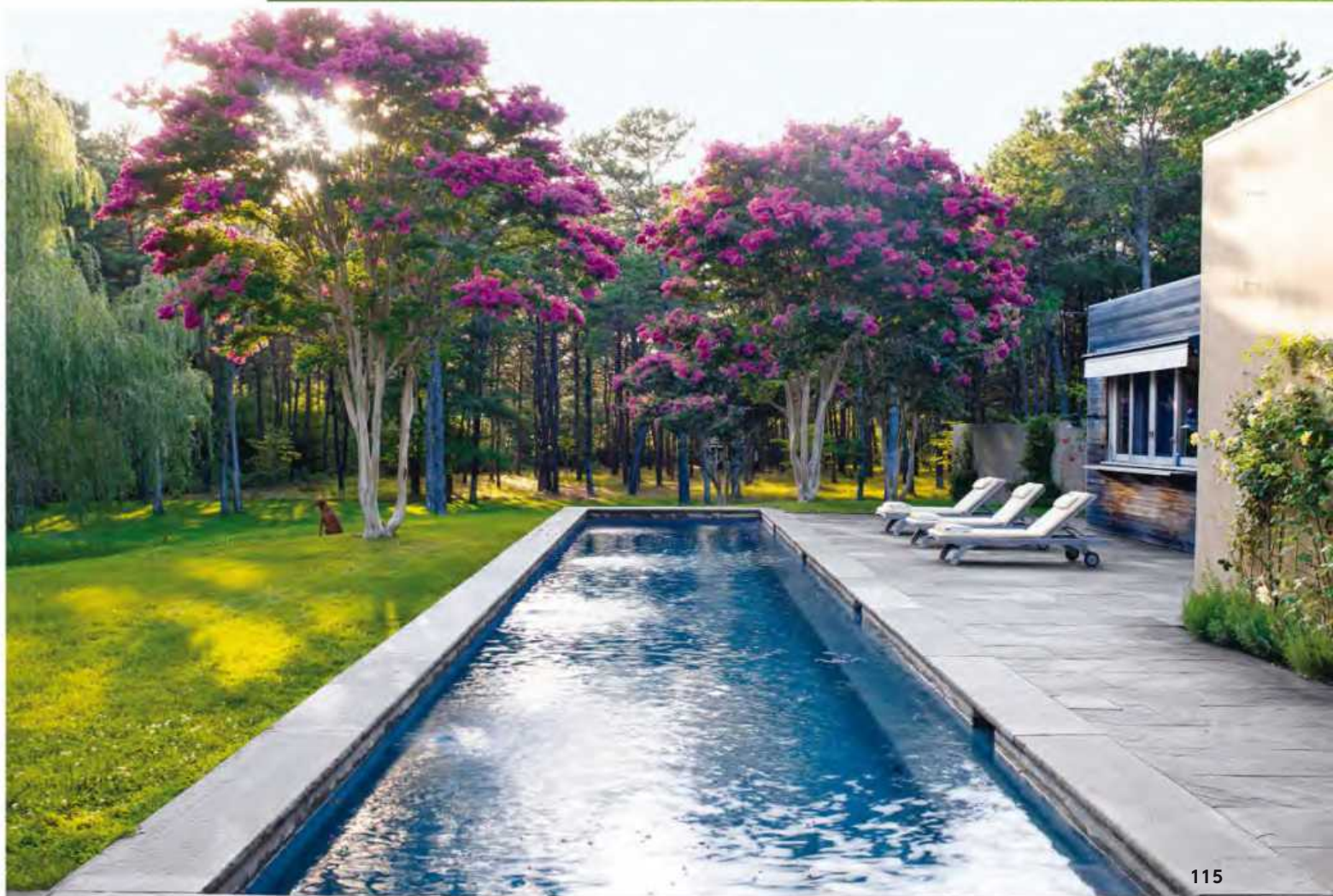




Right: Boston ivy envelops Salle's studio.

Below: The artist's vizsla, Dagmar, rests beneath a crape myrtle near the pool.

Opposite, from top: A modernist glass wall marks the entrance to the house. Tolix bistro chairs dating from the 1930s surround a custom-made table under the pergola.



ART + INDUSTRY

Galerie Kreo founders Clémence and Didier Krzentowski fill their Paris home with a dizzying array of works by artist friends and the designers they champion through their influential showroom

TEXT BY DANA THOMAS
PHOTOGRAPHY BY PASCAL CHEVALLIER
PRODUCED BY CYNTHIA FRANK
AND ALISON LEVASSEUR





Didier and Clémence Krzentowski of Galerie Kreo in the living room of their Paris apartment, next to a large copper sculpture by Danh Võ. At right, a photo work by Barbara Kruger is grouped with a Christian Marclay wheel sculpture, an assemblage work by Jason Rhoades, and a vintage Pierre Paulin sofa. The chandelier is a 1962 piece by Gino Sarfatti, the low table is by Pierre Charpin for Galerie Kreo, and the carpet border on the floor is an artwork by Latifa Echakhch. For details see Sources.

V

isitors to the Paris apartment of Clémence and Didier Krzentowski might be surprised to find a spindly, sparsely trimmed Christmas tree standing at the center of the living room—all year round. No

leftover holiday decoration, it's a metal sculpture by Philippe Parreno, who playfully titled it *Fraught Times: For Eleven Months of the Year It's an Artwork and in December It's Christmas*. The Krzentowskis, founders of the design powerhouse Galerie Kreo, have given Parreno's piece pride of place, putting it in a living room spot previously occupied by a Richard Jackson model airplane whose fanlike propeller was meant to blow paint onto canvases. Jackson himself had set it up to splatter the surrounding walls. Before that, there was Maurizio Cattelan's sculpture of a taxidermy ostrich with its head in the ground. "Cattelan came over to make the hole in the floor for the ostrich," Clémence says with a laugh.

This kind of personal engagement with artists is typical for the Krzentowskis. It's what has made the pair a leading force on the contemporary-art-and-design scene for decades. They opened their Paris gallery—now housed in a glorious Left Bank space that combines a 17th-century hôtel particulier and a 19th-century Gustave Eiffel conservatory—in 1999, and today, with a second outpost in London's Mayfair neighborhood, they represent what they describe as a "family" of designers that includes Jaime Hayon, Ronan and Erwan Bouroullec, Hella Jongerius, and Jasper Morrison. The couple nurtures each show from conception. Their upcoming Bouroullec exhibit, scheduled for 2016, has been four years in the making. "We try to keep the creative cycle alive because it nourishes us," Didier says. "For us, design is not just a bunch of objects."

A formidable presence at Design Miami/Basel, New York's Salon Art + Design, and other international fairs, Galerie Kreo is also a prime source for prestigious vintage pieces, and that dual passion for both the historic and the cutting edge is evident chez Krzentowski. The apartment, on the sixth floor of a Belle Epoque building, is a treasure trove of postwar art and furnishings illuminated by a profusion of vintage lighting, primarily from Didier's preferred decade, the 1950s. (Respected experts on the subject, the Krzentowskis edited *The Complete Designers' Lights*, which is the go-to resource for collectors and auction houses alike.) The only true antique in the place is a 17th-century samurai helmet, positioned next to a meteorite—"which makes me dream," Didier says. "Because it's one thing man doesn't know how to create." Adds Clémence, "And it comes from space." →





Clockwise from top left: In the living room, shelves by Martin Szekeley for Galerie Kreo contain a wealth of curios. Nearby, a Marc Newson chaise longue joins a Philippe Parreno Christmas tree sculpture and a Carsten Höller work titled *Hippopotamus*. The room's 1952 Gino Sarfatti light fixture is suspended above a sitting area with a multicolor sofa by Ronan and Erwan Bouroullec, a vintage Florence Knoll sofa, a Marc Newson cocktail table made by Galerie Kreo, and a Fabrice Hybert rug; a series of Elina Brotherus photographs runs across the far wall, and the boulder sculpture on the floor is by Tatiana Trouvé. A Giampiero Alois chandelier is mounted over the dining room's Konstantin Grcic table, produced by Galerie Kreo, and Robin Day chairs; the François Bauchet shelving and Pierre Charpin floor lamp are also Galerie Kreo editions.

The pair are delightfully in sync, often finishing each other's sentences, and obviously like-minded about how to live and work and about what should be in their sphere. They met in 1986 and married three years later, buying the flat to be their new home. They kept renovations to a minimum, mostly knocking down the walls of the three river-facing reception rooms to form an immense living area with dynamite views. In the early 2000s they sold the Cattelan ostrich to buy their neighbor's apartment, doubling the size of their home to accommodate their two daughters, Victoire and Clara.

The Krzentowskis have cultivated their eclectic decor piece by piece. "We don't like a total look," Clémence says. "We love things with stories, that are beautiful or interesting." Usually that means eccentric works, like the Christmas tree, become the focal point of a room. But on the periphery there's always something wonderful or eye-catching as well: table lamps that midcentury designer Gino Sarfatti created to light neckties on a shop counter; an Alessandro Mendini checkerboard-framed mirror; artist Tatiana Trouvé's granite boulder sculpture, embedded with padlocks and made especially for the couple. "It's like we have secrets in the stone," Clémence says.

Nearly all the furnishings in the residence are by noted designers, from the living room's Pierre Paulin sofa to the dining area's Konstantin Grcic table and Robin Day chairs to the Jean Prouvé desk and Marc Newson chairs in the daughters' bedrooms. Even the master bath's tub, shaped like a wood boat, is by the Dutch firm Studio Wieki Somers. In terms of art, photography is the medium of choice; the Krzentowskis own works by the likes of Diane Arbus, Cindy Sherman, and Nan Goldin. (Didier once bought out an entire Goldin show.) Other pieces demonstrate a collector's obsession with accumulation: In the master bedroom a colorful Allan McCollum installation comprising dozens of framelike plaster tiles echoes the cluster of 30 globe lamps by artist Ange Leccia on the ceiling above.

Throughout the apartment the mix is ever evolving. "We add and remove things all the time," Didier notes. But there is a singular constant. "These are the pieces we love, that are special," Clémence says as she makes a sweeping gesture around the living room. Didier concurs: "It's really a pleasure to come home and have a place that reflects who you are." □

From top: A pair of vintage Gino Sarfatti lights grace the ceiling in the master bath, which features a Studio Wieki Somers tub, produced by Galerie Kreo; an Andrée Putman mirror is affixed above an Ettore Sottsass table mirror at left, and the checkerboard mirror is by Alessandro Mendini. In the master bedroom, an Allen Ruppersberg photo series hangs above a reflective piece by Artie Vierkant and a cabinet by François Bauchet for Galerie Kreo. **Opposite:** An installation of globes by Ange Leccia seems to float on the room's ceiling, while an Allan McCollum series brightens the wall behind the bed; the cutout at left is an artwork by David Noonan, the chair is vintage Pierre Paulin, and the rug is by the Bouroullec brothers for Galerie Kreo.





SHAKE SHACK

Once a private club, now a spacious residence, a historic Tribeca penthouse pits its Gilded Age architecture against art that rocks and rolls





Decorator Nicholas Kilner recently revamped the penthouse of the American Thread Co. building, a New York landmark. In the great room is a John McCracken steel totem, placed beside a sitting area outfitted with Hugues Chevalier sofas, while a Meissen polar bear pads across the Paul Evans cocktail table. At left, a Raymond Léon Rivoire bust rests atop a pedestal, and an An-MY Lê print hangs over the mantel; the torchieres are early-20th-century American, and the large steel 88, at far right, is an artwork by Banks Violette. For details see Sources.



The shopworn Realtor's phrase *prewar charm* doesn't quite capture the effect of a miniature Pantheon tucked inside a Manhattan penthouse. An oak-paneled rotunda 28 feet in diameter with a stained-glass oculus in its domed ceiling, this hidden jewel lies behind the walls of the 1896 American Thread Co. building in Tribeca. Originally the space was part of a club for members of the New-York Wool Exchange, textile industrialists who would ply their trade on the floors below.

Unfortunately the organization soon failed, and the imposing Renaissance Revival edifice—designed by the prolific architect William Bunker Tubby—was taken over as the headquarters for a thread and yarn company. By the 1970s artists

had infiltrated the lofts, among them an aerial dance troupe that rehearsed in the rotunda, dangling from hefty cables that crisscrossed the magnificent room.

Fast-forward 40-odd years, past the building's conversion to condominiums and the period when the family behind Italy's Etro fashion dynasty owned the apartment. The current residents are an art collector and his partner, a rancher turned fashion executive. "The way I see it, this place is on loan to us from the city of New York," the collector says over martinis served at the rotunda's centerpiece: a 19th-century baker's table from Marseille, which he notes makes the mosaic-floored space—once upon a time the Wool Club's café—"a little less formal, a little more country." Nearby, an early Jenny Holzer LED sculpture emits inscrutable glowing texts, while Marc Quinn's life-size bronze of the heavily



tattooed actor and model Zombie Boy lends an air of unnerving exoticism. The homeowners found a number of statement pieces with the help of Manhattan designer and furniture dealer Nicholas Kilner, whom they met at a wedding years ago and enlisted to help decorate the apartment.

Darkly glamorous and hypersophisticated, the sprawling penthouse is disarmingly equipped with surprises such as the guest room's pair of futuristic Nanda Vigo chairs from the '70s, upholstered in silver Mongolian lamb and resembling alien sheep, and a Jack Pierson text piece that spells out an expletive in the vast living and dining area.

Adding emotional ballast are art and objects that bear witness to the personal histories of the inhabitants. Vintage leather club chairs in the main sitting area and cattle horns set on the dining table are tributes to the fashion executive's former life on the range. The table itself, an '80s

acrylic work by Karl Springer, evokes memories of the collector's mod childhood home. The Pirelli rubber flooring in the dressing room is a personal throwback, too. "My parents once had a small apartment in New York City," he recalls, "and their bath had the same floor."

The couple's stunning array of contemporary works, from a Damien Hirst depicting an artfully flayed Saint Bartholomew to a war-themed canvas by Allora & Calzadilla, contrasts sharply with the historic property's stately marble mantels, imperial pilasters, and exquisite moldings, which look as crisp today as they were when the wool exchange was proudly launched.

"I said, 'I don't want to touch it,'" the collector notes, referring to the wealth of architectural detail and the Gilded Age atmosphere. "But I needed to rock-and-roll it, to sex it up a bit. We're young, and we want to enjoy the space in a different way." →

From far left: Circa-1930 FontanaArte lanterns from Bernd Goeckler Antiques join a framed work by Robert Longo and a floor sculpture by Richard Serra in the entrance hall. A Ryan McGinley photograph dominates the guest room, where the furnishings include '70s Nanda Vigo chairs and a Madeline Weinrib carpet. An 18th-century bust overlooks the office's Ralph Lauren Home desk and 19th-century Russian armchair.



To bring the rotunda, or the “man cave,” as the collector’s partner likes to call it, up to the couple’s standards meant commissioning restorers to carefully refresh the oak paneling and then positioning an enormous chesterfield sofa—long enough for both tall men to sprawl out on—before a gigantic television.

“The room’s acoustics were a nightmare,” Kilner remembers. “If you stood under the dome and talked, you’d hear this incredible resonance.” So sound experts from Steinway stepped in to do some tinkering with the space—with gratifying results. “Now for parties and listening

to music, it’s amazing,” the collector says, before admitting, “but for television we still have to use subtitles.”

In the entrance hall a Richard Serra floor piece—hefty steel rectangles that stand like rivals in a face-off—rests beneath commanding FontanaArte lanterns that were produced for an Italian bank during the Depression. And in the great room, which looks out onto a leafy park and the towers of lower Manhattan, looms a monumental Banks Violette steel sculpture in the form of a tilted 88, an homage to the NASCAR champion Dale Earnhardt Jr.

Vintage American club chairs gather on a Madeline Weinrib carpet in a sitting area next to the kitchen, which can be closed off with folding doors; the antique lunar globe was picked up during a trip to Istanbul, the refrigerator is by Sub-Zero, and the hood and range are by Viking.



A painting of actress Charlotte Rampling gazes across the dining area; the Jules Leleu chandelier is from Bernd Goeckler Antiques, the Karl Springer table is from Todd Merrill Studio, and the circa-1900 Gustav Siegel chairs were found at Kimcherova.

This bracing blend of period architecture, gutsy art, louche furniture, and startling accents (in a guest bath leans a wood door that once fronted a cell in a '40s prison) creates what the owners describe as a “speakeasy atmosphere.” Indeed, on any given weekend an international group of friends and acquaintances might congregate in the home for an animated dinner organized around a colorful theme or for drinks before heading out for the evening. “You never know who you’ll meet here,” the fashion executive says, recounting a recent gathering in which the two dozen guests ranged in age from

early 20s to 80s and included a powerful art dealer and a major museum curator.

“When we were considering this apartment, I knew we’d have to share it with as many people as we could—writers, politicians, activists, actors, people who stay up late and talk about things,” the collector says. And, he notes, the building’s staff thought similarly and were quick to offer their opinions. “When we closed on the place, the super took me aside and reminded me that we had a huge responsibility. ‘You’ll be living in one of the most incredible spaces in the city,’ he told me. ‘And you’d better not mess it up.’” □



Natural light illuminates the rotunda, where an Émile-André Boisseau warrior on a pedestal presides over a 1970s Hugues Poignant table and chairs from Maison Gerard; the wall sculpture at right is by Michel François, the television is by Samsung, and the mosaic-tile floor is original to the 1890s building. **Opposite, clockwise from top:** In the master bedroom, an Allora & Calzadilla print is displayed above a bed warmed by a vintage Prada throw; the door is flanked by a Gerhard Richter painting and an Ai Weiwei marble helmet, the armchairs are by Ralph Lauren Home, and the carpet is a Turkish antique. The master bath is clad in marble. An Adel Buzali work is mounted in the dressing area.



SHEER BLISS

Putting her casual, free-spirited stamp on a modernist gem, art dealer Maggie Kayne finds there's no place like home

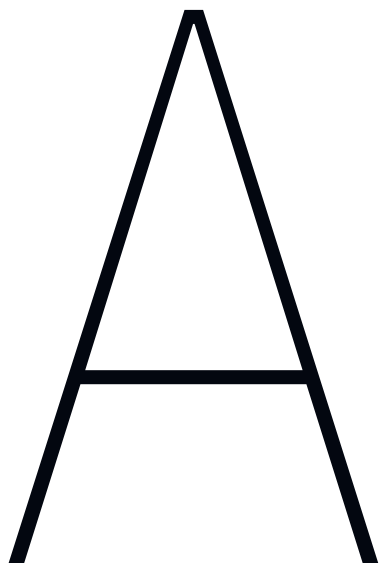
WRITTEN AND PRODUCED BY MAYER RUS
PHOTOGRAPHY BY DOUGLAS FRIEDMAN
STYLED BY MICHAEL REYNOLDS





Art dealer Maggie Kayne enlisted architect Matt Flynn and designer Courtney Applebaum to help renovate and decorate her 1950s Los Angeles house, which was overhauled by Richard Meier & Partners Architects in the '90s. In the living room, whose floor-to-ceiling windows afford sweeping views of the landscape, a vintage Laverne International sofa and lounge chairs from JF Chen are accented with African-textile pillows from Galerie Half. For details see Sources.





As a partner at the Los Angeles art gallery Kayne Griffin Corcoran and a fixture among a particular set of Hollywood's elite, Maggie Kayne turns up regularly at high-profile openings, galas, and other gatherings of the beau monde. But deep down, the dealer confesses, she's really a homebody. On any given evening, Kayne

would just as soon be hanging out with her boyfriend, artist Aaron Sandnes, and her German shepherd, Ruckus, surrounded by the familiar comforts of her own art-and-design collection. For years she lived happily in a modest Beverly Hills ranch house. But its low ceilings were inhospitable to the display of large artworks, and its limited space hampered her requisite professional entertaining. She decided it was time to scale up—and nothing short of extraordinary would do.

So in 2013 Kayne purchased the Brentwood residence of music executive Gil Friesen, the former president of A&M Records, who had passed away the year before. Set on a one-acre hillside property, the streamlined structure bears the unmistakable marks of architect Richard Meier—arresting modernist forms, interlacing geometries, and broad swaths of white. Its looks, however, tell only half the story. Remodeled and enlarged by Meier and his West Coast partner Michael Palladino in the early 1990s, and again several years later, the 7,500-square-foot dwelling is in fact built on the bones of a one-story home designed in 1953 by the Harvard-trained Swiss architect Marc Peter Jr.

"I needed a house with generous wall space and good light," Kayne says. "If I have to entertain at home for the gallery, I want to do it on my terms—somewhere with enough room for me to disappear if I want." Equally enticing were the lush tiered grounds conceived for the previous owner by landscape architect Pamela Burton, who returned to the property at Kayne's request. "The gardens feel like a park—they're perfect for outdoor sculpture," the dealer says.

Beyond being drawn to the residence's scale and setting, Kayne also appreciated its stellar provenance. "Friesen was a major force on the L.A. art scene," she notes, citing his renowned connoisseurship as a collector and his tenure on the board of trustees of the Museum of Contemporary Art, Los Angeles. "I felt as if I had a responsibility to keep the house fresh and animated."

The changes Kayne made to the structure, executed by designer Courtney Applebaum in collaboration with architect Matt Flynn, were fairly small. The art dealer carved his-and-her baths out of the master suite, opened up the

sweeping top-floor library by removing partitions, and rerouted the hallway to the guest room and den on the ground level. She also refaced a dining room wall and the fireplace surrounds in the living room and master bedroom in white-painted brickwork, an element that figured prominently in early Meier residential projects. "I wanted to channel the spirit and substance of Meier and Palladino's work," Kayne says. "I understood that this was an important house."

Applebaum, who also helped Kayne outfit her previous home, admits to being initially surprised by her longtime friend's acquisition of the showstopping Friesen property. "When Maggie sent me pictures of the house, I thought it was the exact opposite of anything she'd ever want," Applebaum says. "But once we were inside, looking out at the eucalyptus trees and the garden through that huge wall of glass in the living room, I got it. It feels like you're sitting in nature."

When it came to decorating, Applebaum knew that Kayne would want a less-is-more approach. "Maggie is a true collector," the designer observes. "She likes to develop a space over time and would rather wait for the perfect piece than settle for a placeholder." Highlights of Kayne's estimable decorative-arts trove include a Jean Royère games table and Pierre Jeanneret chairs on the upper tier of the sprawling stepped living room, a Bruno Mathsson chaise longue and Jean Prouvé desk in the upstairs library, and the dining room's suite of Hans Wegner chairs.

However pedigreed those treasures, the star of the show remains Kayne's art collection. One of the living room walls is inset with a mesmerizing light installation by James Turrell (whom her gallery represents); in the same space hangs a nearly eight-foot-tall Robert Therrien painting Kayne had long coveted but never had room to display. Ceiling-height ladder sculptures by Jim Lambie, meanwhile, are arranged in the first-floor library. Throughout the house, eclectic works by the likes of Robert Heineken, Cady Noland, Ken Price, and John Twiddle—not to mention, of course, Aaron Sandnes—are mounted on the kind of dynamic white expanses for which Meier is famous.

Outside, at the property's lower edge, stands a giant sculpture in the shape of a twisted metal coat hanger—the work of Mark Handforth, another talent on the Kayne Griffin Corcoran roster. "Because my professional and personal lives are so intertwined, the house really functions as an extension of the gallery," Kayne says. And when it's a house this glorious, who can blame her for being a homebody? □

Opposite: Kayne is joined by her German shepherd, Ruckus, beside an outdoor sculpture by Mark Handforth, an artist represented by her gallery, Kayne Griffin Corcoran; the vintage Willy Guhl concrete lounge chairs are from Thomas Hayes Gallery, and the grounds were designed by landscape architect Pamela Burton.





From top: A James Turrell installation glows in the living room, where a pair of Hans Wegner armchairs and a Jean Royère-inspired sofa, all from JF Chen, mingle with a Charlotte Perriand cocktail table and a Jean Prouvé armchair from Galerie Half; the ceramic sculpture above the fireplace is by Cameron Jamie, and the salon-style art arrangement includes works by Ken Price, Ed Ruscha, and Lucas Samaras. Parked in front of the house is the 1969 Camaro that Kayne shares with her boyfriend, artist Aaron Sandnes.



Vintage Hans Wegner chairs from Galerie Half surround the dining room table, which was custom designed by Courtney Applebaum and fabricated by Thomas Hayes Studio; the painting is by John Tweddle, and the maple bowl is from Hudson Grace.







A piece by Robert Heinecken hangs next to the spiral staircase. **Opposite, from top:** Ladder sculptures by Jim Lambie and an Aaron Sandnes painting are displayed in the downstairs library; the daybed is vintage Jean Prouvé, and the antique rug is from Lawrence of La Brea. George Nakashima Woodworker stools face Adam Silverman Studio ceramic vessels at one of the kitchen's two islands; the refrigerator is by Sub-Zero, the wall ovens are by Dacor, and the cabinetry pulls are by Colonial Bronze Co.

The upstairs library is furnished with a vintage Sherrill Broudy dining table from Thomas Hayes Gallery as well as a Bruno Mathsson chaise longue and a Jean Prouvé desk, both from Galerie Half; the diptych, at far left, is by François Morellet, and the two framed artworks are by filmmaker David Lynch.



In the master suite, lamps from Blackman Cruz flank a bespoke bed dressed in Matteo linens; the vintage Philip Arctander chair is from Galerie Half, the artworks are by Josef Albers (left) and Jiro Takamatsu, and the walls, as throughout the house, are painted in Benjamin Moore's Super White.





A retractable glass roof crowns the master bath; the tub is by Waterworks, and the limestone bench was custom designed by Courtney Applebaum and Matt Flynn.

SOURCES

Items pictured but not listed here or on archdigest.com are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means the item is available only to the trade.

RUSSIAN NOVEL

PAGES 76–85: Architecture and interiors by William T. Georgis Architect; williamtgeorgis.com. **PAGE 76:** Custom-designed banquettes by William T. Georgis Architect; williamtgeorgis.com; in *Royal Suede* by Edelman Leather (T); edelmanleather.com. *Gilt-woven mirror* from Galerie J. Kugel; galeriekugel.com. **19th-century armchair and stools** from Mallett; mallettantiques.com. *Antique Axminster rug* from F. J. Hakimian; fjakimian.com. **PAGE 77:** Hair and makeup by Maysoon Faraj; maysoonfaraj.com. **PAGES 78–79:** In sitting room, custom-designed sofa by William T. Georgis Architect; williamtgeorgis.com; in *Allure silk blend* by Pollack (T); pollackassociates.com. *Custom-made cocktail table* by Willy Rizzo; willyrizzo.com. *Louis XVI gilt-woven armchairs* from Galerie J. Kugel; galeriekugel.com; in *Linley velvet* by Old World Weavers (T); starkcarpet.com. **PAGE 80:** In library, sconces from Marvin Alexander Inc.; marvinalexanderinc.com. **19th-century F&C Osler chandelier from Nesle Inc.; nesleinc.com. *Antique Aubusson carpet* from F. J. Hakimian; fjakimian.com. **PAGE 81:** Dining table and chairs by Marc Newson; marc-newson.com. *On chairs, Capri velvet* by Pierre Frey (T); pierrefrey.com. **PAGE 82:** In breakfast area, antique light fixture from Marvin Alexander Inc.; marvinalexanderinc.com. *Dining table* by Armani/Casa; armanicasa.com. *Custom-made SQ chairs* by Willy Rizzo; willyrizzo.com. In kitchen, custom-made SQ stools by Willy Rizzo. *Cabinetry* by Smallbone of Devises; smallbone.co.uk. *Range and hood* by La Cornue; lacomueusa.com. **PAGE 83:** Art Deco-style rock-crystal chandelier by Alexandre Vossion; vossion.com. *On walls, Black 2132-10 paint* by Benjamin Moore; benjaminmoore.com. *Curtains of Echo fabric* by Larsen (T); cowtan.com. *Carlo Mollino stools* from Salon 94; salon94.com; in fabric by Novasuede from J. Robert Scott (T); jrobertscott.com. **PAGES 84–85:** Bed by William T. Georgis Architect; williamtgeorgis.com; in *Altai cashmere* by Loro Piana; loropiana.com. *Aubusson carpet* by William T. Georgis Architect for F. J. Hakimian; fjakimian.com. In boudoir, *Candide tub* by Waterworks; waterworks.com. *Vintage chaise longue* from Alan Moss; 1stdibs.com. *Curtains of Tuxedo satin* by Dedar (T); dedar.com. *Shades of sheer fabric* by Bergamo (T); donghia.com.**

DEALER'S CHOICE

PAGES 86–97: Adrian Sassoon of Adrian Sassoon; adriansassoon.com. *Architecture* by Stephen Emanuel Architecture; stephenmanuel.co.uk. *Interiors* by Robert Kime Ltd.; robertkime.com. *Landscape design* by Kirsty Knight Bruce; +44-77-2054-1507. **PAGES 88–89:** On walls, *Joa's White paint* by Farrow & Ball; farrow-ball.com. *Turkish-style wool carpets* by Robert Kime (T); robertkime.com. *Curtains of Atacama wool hopsack* by Holland & Sherry (T); hollandsherry.com. *For Roman shades and on club chairs, fabrics* by Robert Kime (T); robertkime.com. *Antique pillows* from Robert Kime. **PAGES 92–93:** In reading room, *Egyptian alabaster vases* from Robert Kime; robertkime.com. *Camellia porcelain bowl* by Hitomi Hosono and Aqua-Poesy III silver vase by Hiroshi Suzuki, both from Adrian Sassoon; adriansassoon.com.

Striped sofa in Tynemouth ticking and octagonal ottoman in Sivas weave, all by Robert Kime (T). *Curtains of Ibrahim linen* by Robert Kime (T). In Sassoon's study, *cocktail table* by Nina Campbell; shop.ninacampbell.com. *Table lamps* from Nicholas Haslam Ltd.; nicholashaslam.com; with shades of Sutton linen blend by Jane Churchill (T); cowtan.com. *Slipper chairs and floor lamp* from Nicholas Haslam Ltd. **PAGES 96–97:** In guest room, *quilt of China Blue linen blend* by Sanderson (T); sanderson-uk.com. *Bedcover of Ikat linen* by Bennison (T); bennisonfabrics.com. In master bedroom, *curtains of Indus linen* by Robert Kime (T); robertkime.com.

PRIVATE ACCESS

PAGES 98–107: Interiors by Gary Hutton Design; garyhuttondesign.com. *Architecture* by McRitchie Design; mcritchieedesign.com. **PAGES 98–99:** Sofa by Piero Lissoni for Living Divani; livingdivani.it. *Section bench* by Council; councildesign.com. *PK25 steel-and-rope chairs* by Fritz Hansen; fritzhenzen.com. *Cocktail table* by B&B Italia; beitalia.com. *Custom-made carpet* by Tai Ping (T); taipingcarpets.com. **PAGES 100–101:** On pool, *glass mosaic tile* by Sici; sici.com. **PAGES 102–3:** In dining area, *table designed* by Gary Hutton Design; garyhuttondesign.com. *DS-717 chairs* by De Sede; desede.com. **PAGES 104–5:** In living room, *modular sofa* by Living Divani; livingdivani.it. In kitchen, *countertops* by Caesarstone; caesarstoneus.com. *Sink fittings* by KWC; kwcamerica.com. *Microwave* by Wolf; subzero-wolf.com. In media room, *sofa* by Flexform; flexformny.com. In Moustiers cotton by Pierre Frey (T); pierrefrey.com. *Side table* by Flexform. In guest room, *Flight recliner* by Design Within Reach; dwr.com. **PAGES 106–7:** In master bath, *Corian walls* by DuPont; dupont.com. *Vanity top* by Caesarstone; caesarstoneus.com. *Sinks* by Toto; totousa.com. *Sink fittings* by Lefroy Brooks; lefroym Brooks.com. *Stool designed* by Gary Hutton Design; garyhuttondesign.com. *Free-standing tub* by Boffi; boffi.com. In master suite, *bed with TV lift* designed by Gary Hutton Design, in *Pebble leather* by Townsend; townsendleather.com.

CREATIVE SUITE

PAGES 108–15: Select artworks by David Salle; davidallestudio.net. *Architecture* by Michael Haverland Architect; michaelhaverland.com. *Landscape design* by Edwina von Gal; perfectearthproject.org. **PAGE 110:** Akari paper lanterns by Isamu Noguchi; noguchi.org. **PAGE 112:** In kitchen, *pendant lamps* from YLighting; ylighting.com. *Refrigerator* by Sub-Zero; subzero-wolf.com. **PAGE 113:** Beds by Maine Cottage; mainecottage.com. *Alabax ceiling light* by Schoolhouse Electric & Supply Co.; schoolhouseelectric.com.

ART AND INDUSTRY

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SHAKE SHACK

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SHEER BLISS

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SPIRITUAL REVIVAL

All eyes were on Pope Francis when he visited the U.S. earlier this fall. But sharing the spotlight with the pontiff during his stop in New York City was St. Patrick's Cathedral, which officially unveiled its spectacular three-year restoration for the occasion. Overseen by the Manhattan architecture firm Murphy Burnham & Buttrick, the \$177 million project reversed decades of decay and removed layers of soot darkening the Gothic Revival masterpiece, designed by James Renwick Jr. in the mid-19th century. Among the myriad updates, some 3,600 stained-glass panels were repaired and cleaned, the trompe l'oeil stonework devised by Renwick for the soaring plaster-and-lath vaults was repainted, and the overall structure was stabilized. The results are, quite simply, heavenly.

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